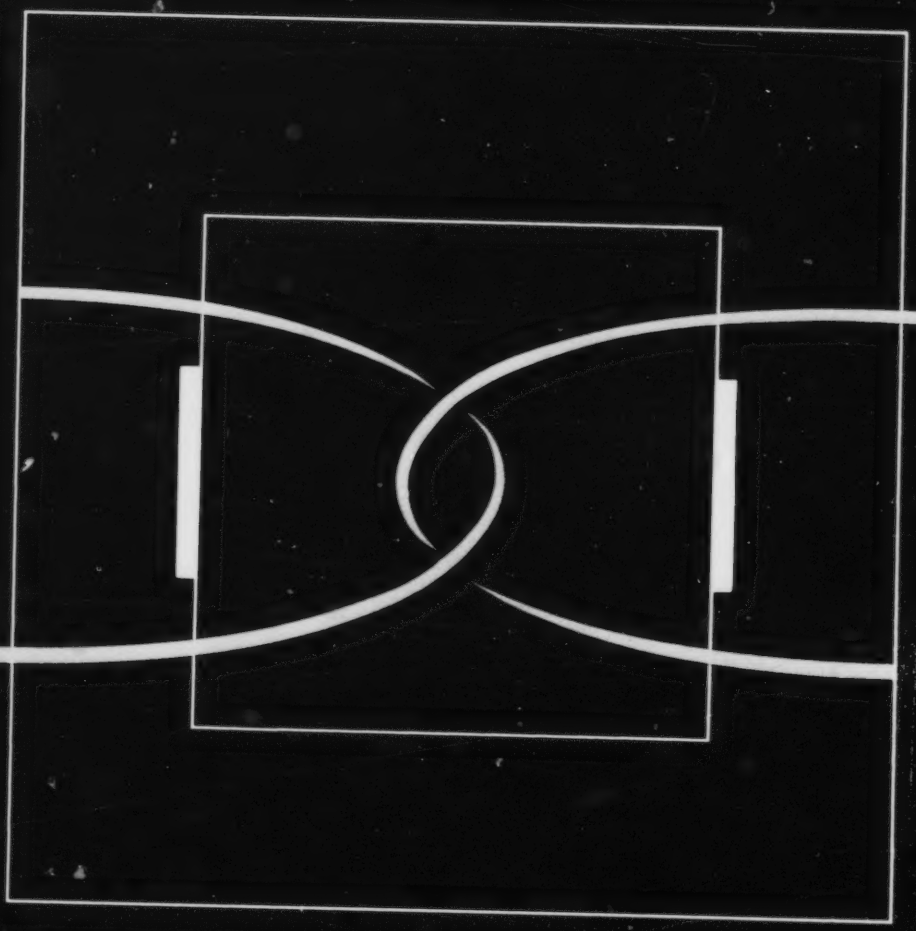
LINKING ARTISTS AND AUDIENCES



Communications Canada

Canada

Linking Artists and Audiences

June 7, 1989

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PART I

Arts in Search of An Audience: Linking Stages and Publics

Analysis of the Integrated CIPIS Data Base 1986

1.0 INTRODUCTION -- AIMS OF THE STUDY

The cultural system is no longer something that emerges unconsciously from social interaction. In modern post-industrial societies, governments are actively involved in the support of culture. This new form of "cultural architecture" is realized through a variety of public investments. A basic underpinning for this approach is the network of capital facilities for arts and culture. The questions related to positioning cultural infrastructure are thorny ones, as demands for capital resources have expanded many times beyond the available public resources. What disciplines or sectors should be supported? Which regions or communities? What level of support is necessary and what are the longer-term implications?

The Program Evaluation and Cultural Affairs branches of the Department of Communications undertook the **Cultural Infrastructure Planning Information System** (CIPIS) to provide practical knowledge regarding the quantity and quality of the existing infrastructure and the characteristics of the communities in which it exists. It is a consolidated planning and evaluation system based on information collected from eight separate background studies (e.g., a national survey of cultural attitudes and behaviour, technical assessments of a sample of the stock, a search conference, etc., -- see Section 2.5). In a volatile area such as allocating scarce capital resources to an apparently inexhaustible demand, CIPIS should not be viewed as a magical calculus for the value-free allocation of cultural funding capital. Rather, the system should be viewed as a *complement* to traditional decision-making methods.

The accumulated data must be analyzed and viewed as more than a collection of random facts. The purpose of this report is to achieve knowledge and understanding of the entire cultural capital picture through a synthesis of the diverse data sources to identify key findings.

It is important to note that our findings are preliminary in nature and reflect only the partial fruition of CIPIS, which is intended to be an ongoing substantive resource to be mined for years to come. CIPIS is limited in both its scope and the

quality of some of the indicators. However, we suggest it is the best hand dealt yet for ensuring that public investment in cultural infrastructure is both effective and just.

The problem of positioning the supply of cultural facilities is much more challenging in the crowded and complex cultural market of the 1990s than in the relatively barren market of 20 to 30 years ago. CIPIS is a roadmap to help chart this difficult path.

1.1 Organization of the Report

The remainder of Part I is organized in the following manner. Chapter Two discusses the core research issues and the methodology employed. Chapters Three to Six present the study findings. Chapter Three catalogues the distribution of the existing stock. Chapter Four describes the physical condition of the stock and the likely magnitude of the costs involved in its repair and improvement. Chapter Five examines the latent and expressed demand for cultural facilities from the public perspective. Chapter Six provides some illustrations of supply-demand modelling. Chapter Seven proposes a framework for decision-making. Finally, concluding observations are presented in Chapter Eight.

2.0 BACKGROUND -- ISSUES AND METHODS

2.1 Overview

A skeletal overview of the logic of CIPIS and the types of questions driving this information system will aid in the understanding of our findings. Before reviewing the conceptual basis of CIPIS let us consider the core issues for the system:

(i) the *distribution* of the existing supply of infrastructure in Canada today;
(ii) the physical *quality* of the infrastructure;
(iii) the *capital need* and demand for repairs and improvements to **existing** stock; and
(iv) the *capital need* and demand for *new* facilities.

Two additional applications, although not of primary importance to our system design, are:

(i) the evaluation of value for money; and
(ii) specific site or community feasibility studies.

2.2 Policy and Planning Context

In order to understand the issues better we will begin with a description of the broad policy and planning context.

CIPIS is an innovative approach to ensuring greater value for money in the area of investment in cultural infrastructure. The idea is not to supplant traditional decision-making processes but rather to complement them by providing practical intelligence regarding the relative need and demand for cultural capital input. The system is designed to operate on a range of levels from site-specific applications, to ongoing program monitoring and evaluation and to more general long-term planning.

CIPIS has been carefully erected on the foundation of a whole range of preparatory studies – most important are the 1979-80 study of Community Infrastructure and Participation in Cultural (CIPC)[1] and the 1984-85 evaluation of the Special Program of Cultural Initiatives (SPCI).[2] CIPIS is the cumulative product of these earlier projects which both set themselves the task of empirically evaluating the relationship between investments in the supply of cultural facilities and the consumption (or demand) for culture.

These previous studies have shown that supply-demand modelling at the community level is a meritorious approach to guide cultural investments. CIPIS goes beyond these by solving three of the most important limitations of the earlier projects -- (i) the very restricted number of cases available (i.e., 31 communities); (ii) the absence of usable time series; and (iii) the metropolitan bias in the earlier data (mostly based on large Census Metropolitan Areas (CMA's)). With CIPIS we have three distinct time points and a full 76 communities (including a range of medium and medium-small cities).[3]

The fundamental premises of this approach are twofold: first, that the community is the most natural unit for the production and consumption of arts and culture. Secondly, that arts and culture are best viewed as a complex and interdependent system of production, distribution and consumption. There are exceptions of course, but for most purposes of planning and evaluation we argue that community dynamics provide the stage and audience for the broad cultural system of production and consumption.

---

1 Dugas, T. and Graves, F., *Community Infrastructure and Participation in Culture*, prepared for the Secretary of State, February, 1980.

2 Ekos Research Associates Inc., *Final Report for the Evaluation of the Special Program of Cultural Initiatives*, (Background Studies Numbers 7 and 8: Creation and Analysis of Integrated Data Base), prepared for the Department of Communications, November, 1984.

3 These communities include all Canadian communities over 25,000 in population.

In fact, the respected American cultural researcher Richard Peterson has called for "the aggregation of (cultural) information at the level of metropolitan areas." Peterson sees this approach as the third prong of a three-part approach for revitalizing cultural policy research.[1] He echoes our arguments by noting:

> This seems appropriate because for the media arts, the community, rather than the nation, is the relevant unit of analysis. For an opera buff, for example the relevant question is not how many professional arts companies there are in the United States but is there an opera company near enough to facilitate regular attendance.
>
> If the metropolitan area is the unit of consumption, it is also the unit of competition for money, facilities, and audiences. Likewise, it is a convenient unit for the analysis of alternative arts policies strategies. *Several focused comparisons among metropolitan areas have been made in this country and in Canada,* but establishing this activity through a national agency would facilitate the coordination of efforts and make possible an ongoing comparative analysis of the diverse metropolitan art world and alternative arts policies.

Since the potential range of applications can easily be conceived as including most (if not all) cultural investment, the potential value of such a system is enormous. This is not to lose sight of the initial focus of the system on capital infrastructure requirements of the performing arts and heritage areas. More specifically, CIPIS is to guide decision making, and it should be emphasized that the potential of the system lies in the ability to produce a practical transformation of the complex data resources into a series of lucid, tangible statements germane to the decision-making process.

2.3 Core Issues

The four core issues presented in Section 2.1 are organized at three general levels: macro, meso and micro. The macro-level issues are those that focus on the capital infrastructure requirements of the entire system (or large regional or sectoral

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[1] *Journal of Arts Management and Law.* Vol. 13, No. 1, Pg. 192.

subsystems). The focus of the macro-level analysis is on **need** and **demand** for capital. The following are the major issues:

(i) *Hierarchical Profile of Need and Demand*

How can communities (and/or organizations/facilities) best be hierarchically arranged (prioritized) in terms of capital need and demand? This entails a standardized comparison tool (viz., a reliable and valid index). The rank ordering should be expressed in terms of current and evolving patterns as well as by sector and discipline.

(ii) *Need and Demand for Repair and Improvement Capital*

What will it cost to repair the existing stock of primary cultural facilities (i.e., restore them to meet current standards)? What are the aggregate costs for desirable improvements, conversions and alterations? How are these needs distributed by region, community, settlement size, etc.?

(iii) *Need and Demand for New Facilities Capital*

What will it cost to provide basic new facilities in those communities most urgently in need? How does the overall level of cultural infrastructure in region 'x' compare to the level of service in other regions? This type of statement can be accompanied by a precise definition of the degree of inferiority as well as a detailed identification of the specific areas of need (e.g., by discipline).

The next set of issues are what we have referred to as "meso" or middle-range level issues. These are really what we might call evaluation issues. The principal goal of these issues is to establish the relative value for money of different types of investments. These issues are obviously quite important, but in the immediate context they are less important than the macro issues. However, they may ultimately provide the greatest practical CIPIS payoff because they will allow government program planners and the private sector to empirically assess and refine interventions on the basis of what has worked best. Meso-level questions might be phrased in the following form:

> Is program 'x' (or other type of government intervention) relatively more effective than program 'y' in achieving desired objective 'z'? In other words, is there greater value for money produced from investing in a certain type of intervention? Through time these sorts of statements can be iteratively refined to produce conclusive evidence about what investments are most effective and efficient in which contexts.

This question will only be dealt with through some basic illustrative material and suggestions for further analysis.

The final level of core analysis problems are the "micro" level problems. These are referred to as micro problems because they are analyzed at the level of a specific community, facility, or organization. Following are some hypothetical applications:

> Proposed facility (or organization) 'x' may be a desirable recipient of government funding: (i) the community is relatively underserviced vis-à-vis similar kinds of communities, (ii) the objective characteristics of the market (i.e., sociodemographics, life cycle, presence of competing facilities, population base, economic base, etc.) tend to support the feasibility of facility 'x', and (iii) the expressed taste preferences and consumption patterns of the community are congenial to this sort of facility.

Since there are an enormous number of potential applications of the micro-level analysis model, it will be impossible to conduct detailed modelling. Rather, we will focus on developing a reproducible analytical model that demonstrates the principles for micro modelling.

2.4 Conceptual Bases for CIPIS

Neither the data collection nor the data analysis of the system are viewed in a purely inductive or unstructured manner. Rather, CIPIS begins with a carefully constructed conceptual model that guides both of these tasks. The model has been developed from both theory and research and iteratively refined on the basis of further research and data.

Before CIPC, participation in culture was typically modelled as a function of sociodemographic characteristics. In other words, participation or demand for culture was 'predicted' or 'explained' on the basis of an individual's age, ethnicity, education, occupation, etc. While these models tended to work rather well, they were of little practical use to public or private sector decision-makers. It is fine to know that certain

sociodemographic characteristics were associated with higher or lower levels of cultural participation, but for the most part, these independent variables were inaccessible to government policy. After all, decision-makers cannot readily alter the age, ethnicity or educational characteristics of their citizenry in an attempt to heighten cultural participation. Furthermore, although the predictions based on these sample models worked reasonably well, there was also a very sizable amount of residual variation that was 'unexplained' under these models.

For these reasons, the CIPC project was undertaken in 1979. This project incorporated several important innovations. First of all, it incorporated measures of the supply of cultural facilities in the community. These 'infrastructure' measures were included in models predicting demand along with the more traditional sociodemographic independent variables. Secondly, the models were developed and tested at the community level (as well as at the individual level). Given the new emphasis on supply-demand modelling, a community level analysis was imperative both analytically and conceptually. Analytically, the data had to be organized at a level of analysis that permitted the inclusion of both supply and demand data. *Conceptually, the community appeared to be the most natural unit for modelling both the delivery and consumption of culture.*

The CIPC model succeeded in doing two things. First, it showed that supply (or infrastructure) data could significantly improve the predictive and explanatory power of the veteran sociodemographic models. Secondly, it demonstrated that this type of modelling could assist decision-makers in assessing the direction of infrastructure funding.

The next major enhancement of the model occurred in the context of the SPCI evaluation. During the evaluation assessment stage, the evaluation team recognized the utility of a CIPC-type approach to assessing the impacts and effects of public program expenditures. The model was refined to include expenditure data as well as more detailed consumption data of both a perceptual and a behavioural variety. This exercise was successful in: (i) validating and reproducing the initial CIPC results; and (ii) providing concrete empirical guidance as to the relative value for money achieved

with different types of government investments. Once again, the modelling was somewhat constrained by the limited number of cases available (31 communities).

Based on these successful applications, the Department of Communications (DOC) recognized the potential for a consolidated information and analysis system that could be erected on these conceptual and empirical foundations. The result is the Cultural Infrastructure Planning Information System. While CIPIS expands the number of communities to 76, there is still a recognized urban bias in the approach because small towns and rural areas are excluded. The search conference participants[1] commented on this limitation although their estimates of the fraction of the Canadian population in non-urban settings was greatly exaggerated. Non-metropolitan settlement areas were excluded for economic reasons and should be dealt with at a later date. CIPIS cities contain nearly 70 per cent of the current population of Canada within their boundaries and if we were to define the immediate catchment area as 80 km, then CIPIS covers about 90 per cent of the Canadian population. CIPIS also expanded the scope and depth of data collection attempted in earlier studies. These enhancements were based on a refined conceptual model. The refined model included a range of dependent variables measured as performance indicators germane to the reasons why governments invest in infrastructure. In simplified form, the conceptual model is described below.

The major objective of federal cultural capital funding is assumed to be to increase public access to professional performing and visual arts, museums and heritage collections via the development of a national network of theatres, museums, concert halls and galleries and to thereby enhance support for the artistic community. Some search conference participants strongly objected to the emphasis on the public and on consumers, arguing that the needs of the artist are foremost; however, even ignoring the public as taxpayer theme, we must recognize the public as the ultimate source of *demand* for arts and culture. Art needs its audience.

Exhibit 2.1 summarizes the way we expected the world to behave. We hypothesized certain relationships among community characteristics, cultural investments

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[1] See Section 2.5 for an explanation of the role of the search conference in the methodology.

and the supply and demand for capital infrastructure and other forms of cultural investment. The model presented a highly simplified and abstracted view of the system dynamics – for example, it did not explicitly treat the impact of the artistic quality of the arts organizations or their management capabilities on the supply of capital resources or public participation. We did include non-capital forms of federal assistance as well as non-federal forms of investment, to ensure the model includes the minimum predictive or "explanatory" factors necessary to achieve adequately identified models.

Capital infrastructure is both a dependent and independent variable – the result of government, corporate, institutional and general public support, and a factor helping explain public participation, awareness and knowledge.

It is important to note that the model suggested the availability of "live" arts and cultural goods and services and the entertainment alternatives provided by mass media (radio and television primarily) would both be significant factors determining active participation in arts and culture. Secondly, the supply of and demand for culture were seen as recursively linked. Previous studies[1] stress that cultural requirements are unlike essential needs, in that people tend to desire cultural goods and services they have been exposed to and to which they are accustomed. Supply awakens and stimulates demand.

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[1] For example, the French Ministry of Culture Studies and Research Department, "Some Aspects of French Cultural Policy" UNESCO 1970, Pg. 145. See also Ekos Research Associates Inc., *Final Report for the Evaluation of the Special Program of Culture Initiatives*, (Background Studies Numbers 7 and 8: Creation and Analysis of Integrated Data Base), prepared for the Department of Communications, November, 1984, Pg. 22-27.

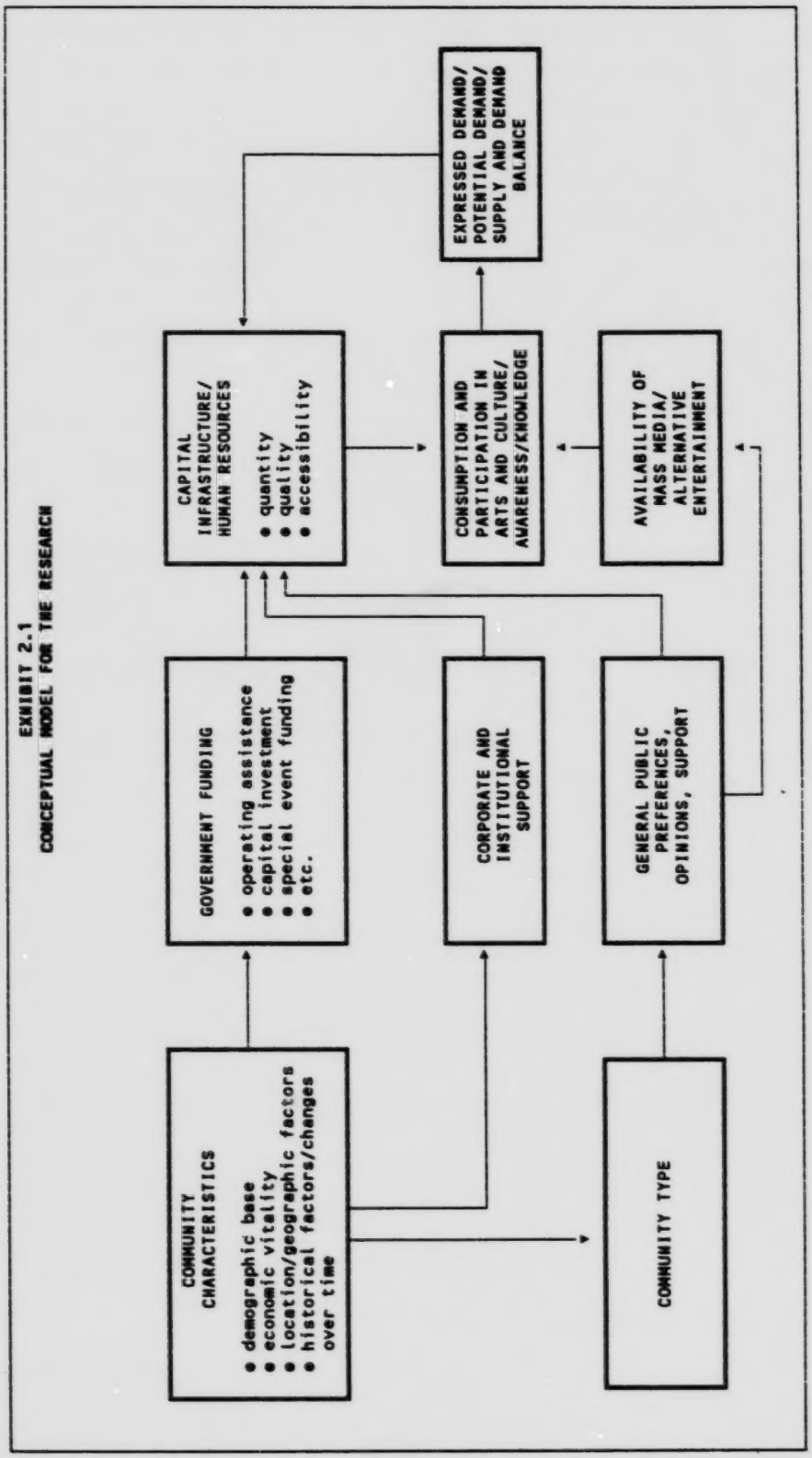
EXHIBIT 2.1
CONCEPTUAL MODEL FOR THE RESEARCH
COMMUNITY CHARACTERISTICS
• demographic base
• economic vitality
• location/geographic factors
• historical factors/changes over time
GOVERNMENT FUNDING
• operating assistance
• capital investment
• special event funding
• etc.
CORPORATE AND INSTITUTIONAL SUPPORT
GENERAL PUBLIC PREFERENCES, OPINIONS, SUPPORT
COMMUNITY TYPE
CAPITAL INFRASTRUCTURE/ HUMAN RESOURCES
• quantity
• quality
• accessibility
CONSUMPTION AND PARTICIPATION IN ARTS AND CULTURE/ AWARENESS/KNOWLEDGE
AVAILABILITY OF MASS MEDIA/ ALTERNATIVE ENTERTAINMENT
EXPRESSED DEMAND/ POTENTIAL DEMAND/ SUPPLY AND DEMAND BALANCE

One could define cultural infrastructure as the human resources as well as the material buildings and equipment that (hypothetically) enable or enhance (or inhibit if absent) cultural participation (attendance, awareness, knowledge, appreciation, etc.) at the community level.[1] This definition is broader than the original definition used for CIPIS. It is possible, and probably desirable, to include a detailed exploration of the quantity, characteristics and quality of the artistic, technical and managerial/administrative resources of the performing arts and heritage communities in an expanded CIPIS in the future.

2.5 Conceptual Inventory

The research issues imply certain concepts that must be measured in order for the issues to be addressed. Concepts are measured through the use of empirical indicators that operationally define the concept. In order to achieve the CIPIS objectives (general program development and planning, guidance in specific allocation decisions, and program monitoring and evaluation) CIPIS collected information in six major conceptual domains:

(i) the characteristics of the existing material infrastructure (and to some extent, human resources);
(ii) the quality of the existing cultural infrastructure;
(iii) the potential and effective public demand for cultural infrastructure and programming;
(iv) the historical use of and future demand for federal assistance;
(v) background community characteristics; and
(vi) a profile of performing arts organizations and heritage institutions.

Exhibit 2.2 is a preliminary schematic representation of the integrated system file(s).

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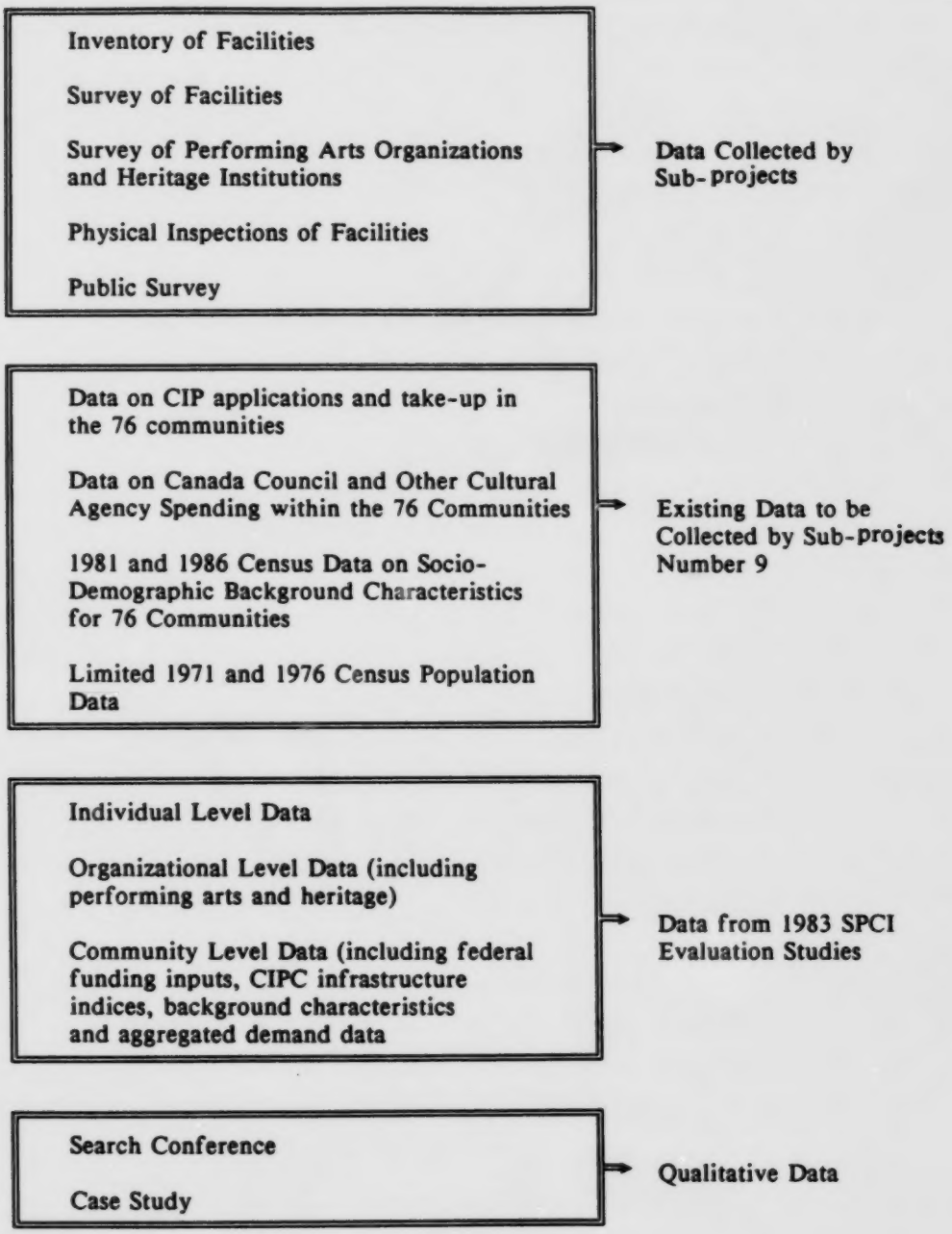
[1] Dugas, T. and Graves, F., *Community Infrastructure and Participation in Culture*, prepared for the Secretary of State, February, 1980, p.9.

EXHIBIT 2.2
Components of Integrated Data Base


Inventory of Facilities
Survey of Facilities
Survey of Performing Arts Organizations and Heritage Institutions
Physical Inspections of Facilities
Public Survey
Data Collected by Sub-projects
Data on CIP applications and take-up in the 76 communities
Data on Canada Council and Other Cultural Agency Spending within the 76 Communities
1981 and 1986 Census Data on Socio-Demographic Background Characteristics for 76 Communities
Limited 1971 and 1976 Census Population Data
Existing Data to be Collected by Sub-projects Number 9
Individual Level Data
Organizational Level Data (including performing arts and heritage)
Community Level Data (including federal funding inputs, CIPC infrastructure indices, background characteristics and aggregated demand data
Data from 1983 SPCI Evaluation Studies
Search Conference
Case Study
Qualitative Data

Appendix A provides a detailed inventory of all of the CIPIS variables. It is organized by level of analysis, concept to be measured, the variable name and the empirical indicator. These data ingredients form the bases of the SPSS-X system files. The programs are appended to this report. The reader requiring more information on the nature of the concepts is referred to the *Design of a Methodology for the Development of a Multi-Year Capital Investment Plan for Cultural Facilities* report (Ekos Research Associates Inc., August 12, 1985).

The information system is based on data drawn from a series of inter-related data collection exercises:

1. ***Inventory of Facilities*** – looked at the primary facilities and most of the important secondary facilities with the objective of documenting the basic characteristics of existing facilities.

2. ***Facility Survey*** – reviewed a sample of 280 facilities. Interviews with the facilities' managers determined the usage, physical condition, adequacy and financial characteristics of these facilities (see Appendix B).

3. ***Technical Inspections*** – a team of engineers conducted an inspection of a subsample of facilities surveyed to validate the self-reported data on physical condition and to prepare cost estimates of rehabilitation needs.

4. ***Organization Survey*** – a review of performing and visual arts organizations using the surveyed facilities to determine their needs, types of problems they encountered, and their assessment of the suitability of cultural facilities (see Appendix B).

5. ***Public Survey*** – a survey of over 3,000 individuals across Canada (representative of urban Canada) to explore their opinions on cultural infrastructure, attitudes towards funding, their consumption patterns, and background sociodemographic characteristics (see Appendix B and Part II).

6. ***Case Studies*** – provided a more qualitative and in-depth assessment of the very specific and vexing problem of moving to new facilities.

7. ***Community Data Assembly*** -- an examination of data (i.e., census data) on the 76 communities to deal with the background variables discussed earlier and to document community characteristics and cultural funding levels.

8. ***Search Conference*** -- a qualitative evaluation of preliminary study findings by a panel of some 30 to 40 Canadian experts and stakeholders. These results are incorporated into the presentation and interpretation of study findings, conclusions and recommendations.

2.6 Caveats

There are several important limitations on the scope of CIPIS. Although infrastructure can be defined as both material and human resources, we have focused on the *material* component. Human capital aspects such as the artists themselves are not discussed. We also limited the scope to custodial and performing arts facilities located in communities with a population of over 25,000 and excluded the amateur stock. These are recognized limitations that were necessary to provide the best balance of economy and data quality within project constraints. The urban bias is more extreme in the smaller population provinces located in the Prairies and Atlantic provinces. The use of the city as the unit of analysis also poses more serious coverage limitations for the heritage field than for the performing arts. To alleviate this problem, we expanded our area of coverage for heritage facilities to encompass an 80 kilometre radius from each study community. The 80 kilometre radius is a generally accepted measure used in leisure studies for a day trip.

3.0 EXISTING STOCK: QUANTITY AND QUALITY

In this chapter we describe how the infrastructure varies by community and region. Detailed comparisons of very specific supply indicators (e.g., the amount of primary theatre floor space per community) are possible, but are beyond the scope of a summary report. We are interested here in reporting trends and patterns at a very general level. Hence it was necessary to create a summary measure of the supply of existing facilities. A summary measure should provide a firm basis for fair comparisons across its constituent variables. It has to be reliable (that is, intersubjectively repeatable) and consistent so that we could get similar results using the same measurement again. More importantly, it has to be valid, that is, it has to measure the concept we began with. Finally it must be practical in terms of both cost and usability.

3.1 Creation of Summary Supply Indices

The solution to these problems lay in a multiple indicator model which uses a wide series of different types of indictors. The items used related to cultural supply or infrastructure in a consistent manner and permitted us to measure infrastructure from a variety of perspectives. The types of empirical indicators include objective measures (e.g., number of seats), behavioural measures for consumers (e.g., attendance and subscription patterns), and a series of perceptual indicators (e.g., satisfaction or frustrations with the current supply). Individually, any single indicator would be a questionable measure of supply; however, combined they can provide a reasonable and plausible measure of the quality of cultural infrastructure.

The measures were standardized to a common unit of measurement[1] and were then symmetrically entered (unweighted) into a series of simple linear, additive indices. All items were entered in an appropriate direction (i.e., positive or negative). By this process, 25 specific indicators were distilled into five core sub-indices. Two of the sub-indices were "objective" and derived from the inventory of facilities:

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[1] A Z-score transformation was used. The formula and results for the 76 communities are presented in Appendix C.

1. The number of primary performing arts facilities in the community.
2. The number of primary heritage[1] facilities.

The remaining three sub-indices are largely based on self-reported perceptual and behavioural indicators drawn from the community survey.

3. A summary index of public opinions as to the adequacy of the supply in their home community (based on seven attitudinal ratings of the quality of various types of infrastructures).
4. A summary index of the incidence of infrastructure as the main obstacle to greater participation (based on five survey items concerned with the inadequacy of supply as reasons why individuals do not participate in culture to a greater extent); and
5. The summary behavioural index of the incidence of individuals going outside of their home community to attend exhibitions or live performances. This measure is indirect, but has advantages over the other self-reported measure in the sense that its purpose and meaning were not transparent to the respondent.

Finally, an overall summary measure of infrastructure supply was created from the simple linear addition of these five sub-indices. For more information on the specific variables used to construct the indices, see Appendix A. All summary measurements were submitted to formal tests of reliability and validity (employing Cronbach's alpha coefficient). We found that the overall infrastructure measure, and the sub-indices on which it was based, behaved in a theoretically plausible fashion. The relationships were all in the direction we had expected. We concluded that the resulting measure provided usable indicators of infrastructure quality.

3.2 Use of the Summary Indices

In order to assess whether a specific community's infrastructure is good or bad we developed continua, arraying each community on best to worst scales ranging

[1] Primary heritage facilities are buildings constructed to house and display arts and heritage collections (i.e., art galleries, museums or archives). We have excluded zoos, planetariums, monuments and historical sites.

from zero to 100. The scales were then "normalized" to establish a standardized basis of comparison. This helped to ensure even weighting and comparability of data.

This approach can be used to look at specific subsectors and disciplines as well. If examination of the problem at the global level misses unique sectoral or disciplinary needs, we can, for example, look at heritage facilities or theatres separately, using a derived method and measure. Basically we follow the same procedure while retaining only those indicators directly germane to the sector of interest.

We evaluated the question of whether to use absolute measures of supply (e.g., how many seats in total or how much floor space in total) or a per capita measure. The logic favouring the per capita approach was that the pressure on cultural resources rises as population increases. An efficiency or critical mass argument sees the crucial variables as journey-to-facility distance and the absolute number of complementary facilities. A consideration was our lack of information on the availability of the facility for use. In the short run, at least, increased demand can be met by more intensive use of the existing facilities rather than an increase in supply.

We found that per capita measures, which have been used in earlier studies, do not lead to a very compelling picture of what the quality or accessibility of the infrastructure truly is. The commuting distance to the facility and, also perhaps, the existence of a critical mass of sufficient number of facilities are the factors that appear to most strongly influence participation patterns. Hence, we found that the per capita type of approach did not really "work"[1], and consequently most of these composite measures use the absolute numbers.

Another consideration was the role of secondary facilities in an overall global infrastructure measure. While secondary facilities are quite important in smaller communities, we found overall that the incidence of secondary facilities is independent of the existence of primary facilities. Including secondary facilities in the supply indices

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[1] We use "work" here in the sense of producing reliability and validity. For instance, the per capita objective measures are not unidimensional with the self-reported behavioural and perceptual indicators, whereas the absolute measures are.

diminished the quality of the measure (reliability and validity require unidimensionality). Therefore we have excluded secondary facilities and deal with these separately later in the report.

If we were to apply our cultural infrastructure yardstick to all communities in Canada and measure how they rank relative to each other, what would we find? Equipped with a reasonable measure of the overall cultural infrastructure we may now address the question of how communities and regions vary in the quality of their infrastructure. We are also interested in the question of variations by sector.

3.3 The Comparative Supply of Cultural Infrastructure

The quality of cultural infrastructure varied greatly from one community to another. Exhibit 3.1 provides an illustration of the relative position of a sample of our study communities. It is possible to rank all 76 cities and these results are presented in Appendix B. Generally, large CMAs have a better quality of infrastructure than smaller Census Agglomerations (CAs), as can be seen in Exhibit 3.1 and Exhibit 3.2. This is to be expected because the market capacity to sustain infrastructure is contingent upon sufficient population base. It may also reflect the relative emphasis that has been placed on developing "centres of excellence." The critical mass of facilities and markets necessary to produce truly vibrant, cosmopolitan and world-class cultural activities may only occur in the largest metropolitan centres. In this selective sample of 24 communities, Toronto and Vancouver rate the best for the supply of cultural infrastructure; Oshawa and Chicoutimi-Jonquière are average; and the smaller CAs such as Sydney Mines and Saint-Jérôme fare the worst.

3.3.1 Urban Variations

Continuing along the dimension of community size, smaller cities on average are doing more poorly in terms or both objective and subjective measures (see Exhibit 3.2). Not surprisingly, there is a fairly reasonable correspondence between the objective and the subjective or perceptual measures (i.e., individuals from communities that rated poorly on the objective index tend to feel that their infrastructure is poor).

What is interesting to note is that our sample survey of 3,000 Canadians showed that the residents of smaller communities do not accord culture the same *perceptual salience* as residents of more culturally developed, larger CMAs.[1] It thus seems that although the residents of smaller communities recognize their community as being deficient in culture, they do not view cultural facilities as being as important as those living in a larger community.

There are a variety of reasons that could contribute to this phenomenon. It could be a question of relative deprivation, in that residents of smaller settlements compensate by allocating more of their leisure time to alternative activities (e.g., sports) and place a higher perceived importance on these substitute activities. This pattern would be consistent with the theory of cognitive dissonance. If something is inaccessible it is viewed as less desirable, in order to eliminate tension and restore a state of cognitive balance. It could also be that in the large urban areas there is a cycle of rising expectations and therefore supply simply increases to meet demand. Mutual reinforcement could also be taking place. The places where infrastructure expands and builds are the places that stimulate the highest levels of demand, awareness and satisfaction.

3.3.2 Regional Disparities

A review of the existing supply of infrastructure by region reveals some very important differences. Exhibit 3.3 presents the objective and subjective measures by region.

The Prairie region clearly came out as the winner. Translated into a zero to 100 index, their objective score would be approximately 62 and their perceptual score about 73. In both cases, across Canada, these were the top rankings.

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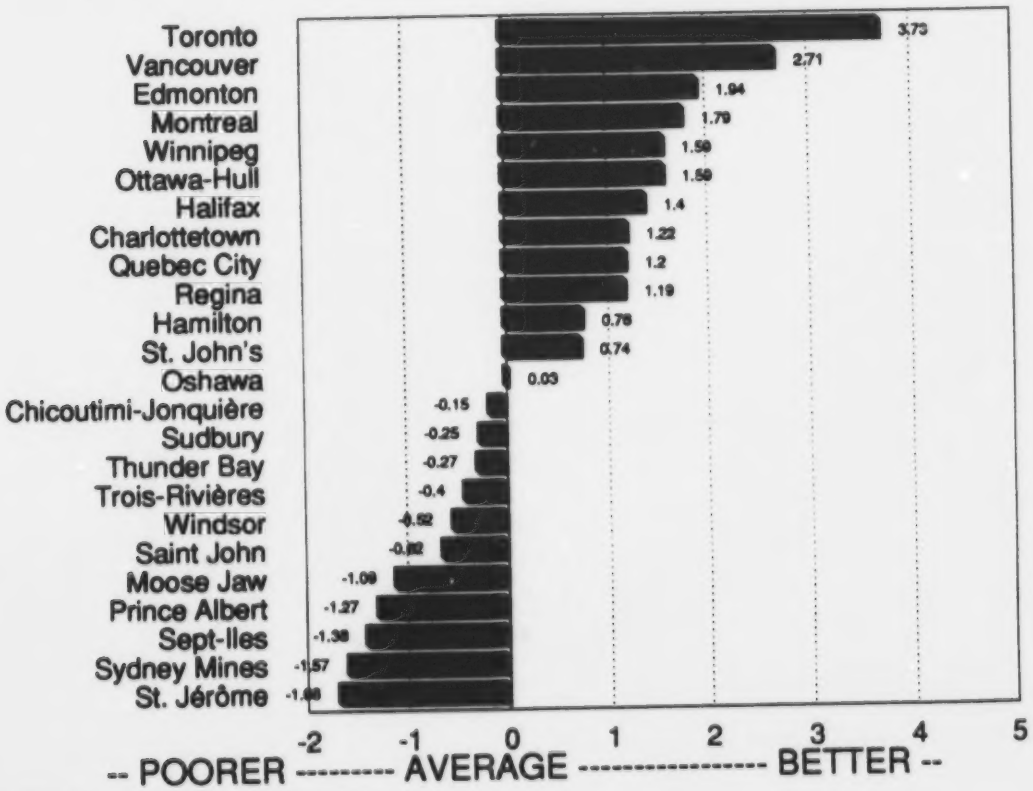
[1] Residents of smaller communities consistently rated the importance of various types of facilities lower than residents of the medium and large communities. These differences are statistically significant in the case of theatres.

EXHIBIT 3.1
The Comparative Supply of Cultural Infrastructure in Selected Canadian Communities

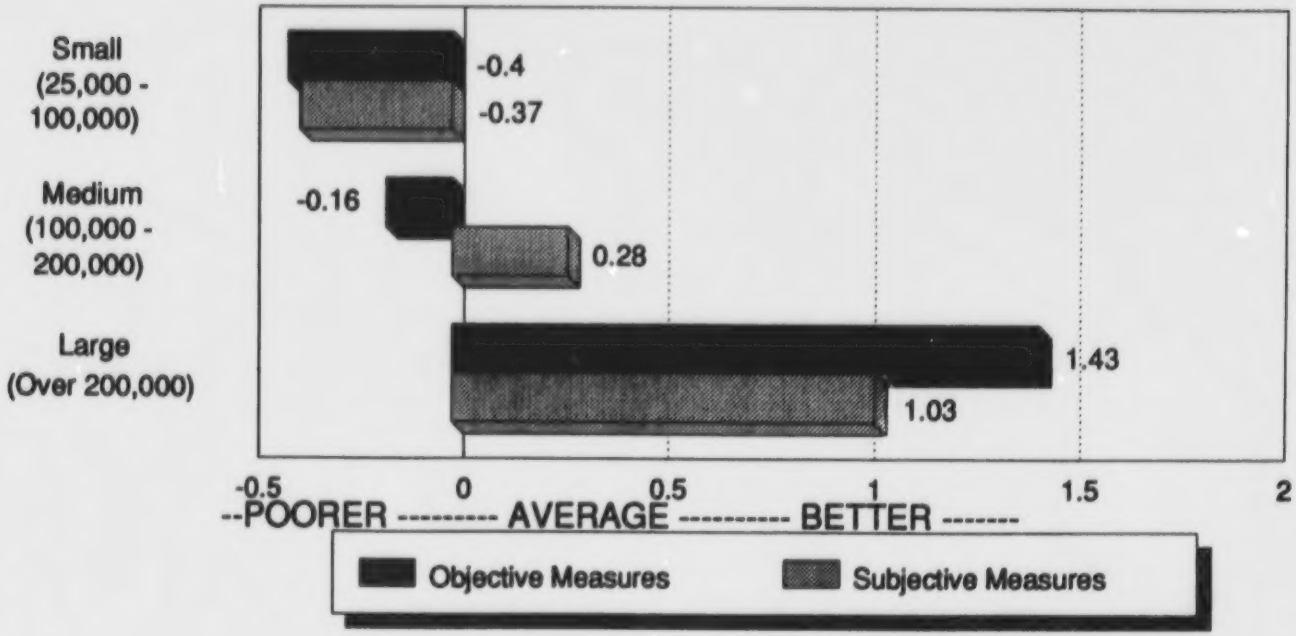


Source: CIPIS Integrated Data Base

(See Appendix C for formula.)

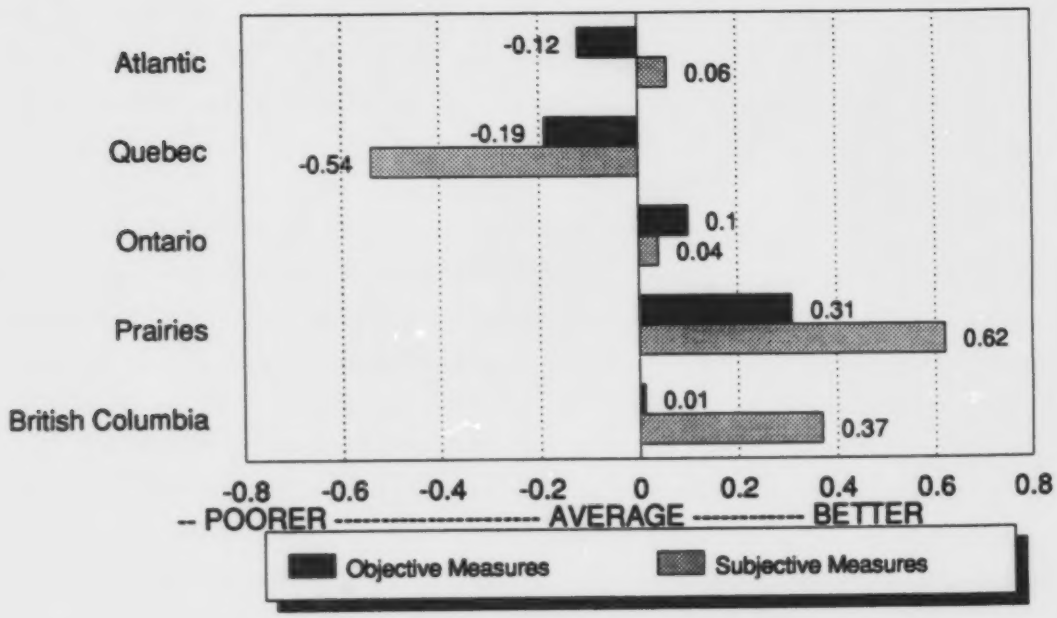
The numbers indicate the community score on the summary supply measure. (Note: Zero is average.)

EXHIBIT 3.2
The Comparative Supply of Cultural Infrastructure: By Community Size



Source: CIPIS Integrated Data Base, except Atlantic (n=10), Quebec (n=20), Ontario (n=27), Prairies (n=8) and British Columbia (n=11). (See Appendix C for formula.)

EXHIBIT 3.3
The Comparative Supply of Cultural Infrastructure: By Region



Source: Objective measures from CIPIS inventory of facilities. Subjective measures from CIPIS Public Survey (n=50 small communities, 11 medium communities and 15 large communities).

Quebec ranked last in the perceptual measures (30 on an index of zero to 100), and this was confirmed in the objective measures (42 on an index of zero to 100). This problem exists in Quebec for a number of reasons, but it is largely explained by the absence of *heritage* facilities in Quebec, which are particularly deficient vis-à-vis the rest of the country. For example, there are over 200 heritage facilities in Ontario and approximately 70 in Quebec. It is interesting and important to note that when surveyed, residents of Quebec did not view heritage facilities as having the same importance as did the rest of Canadians.

The remainder of the regions fall into the 'average' group. There seems to be no major differences in the quality of supply of infrastructure or the way it is rated by the consumers in the Atlantic, Ontario and British Columbia. Bear in mind that this is a very general, global picture, and may not hold true with respect to any given community, sector or discipline.

Average visits per year to galleries and museums in Quebec were around 0.4, whereas in the Prairies the annual rate was about three times that amount at a little over one. Art galleries and museums in British Columbia, the Prairies, and the Atlantic Provinces were visited by the average person 1.3 times per year, while in Quebec the rate was only 0.25 and in Ontario about 1.1.

It is questionable whether depressed participation levels with heritage are a function of lack of interest or a lack of infrastructure. Recall that earlier we showed that at the community level relatively more developed infrastructures seemed to be a pre-condition for stimulating further levels of interest and participation. This particular question merits further study as it is obviously not a simple chicken and egg relationship.

3.4 Secondary Facilities

Secondary facilities are those that were not constructed for the purpose of culture, but do, according to the definition used in our study, house a very significant

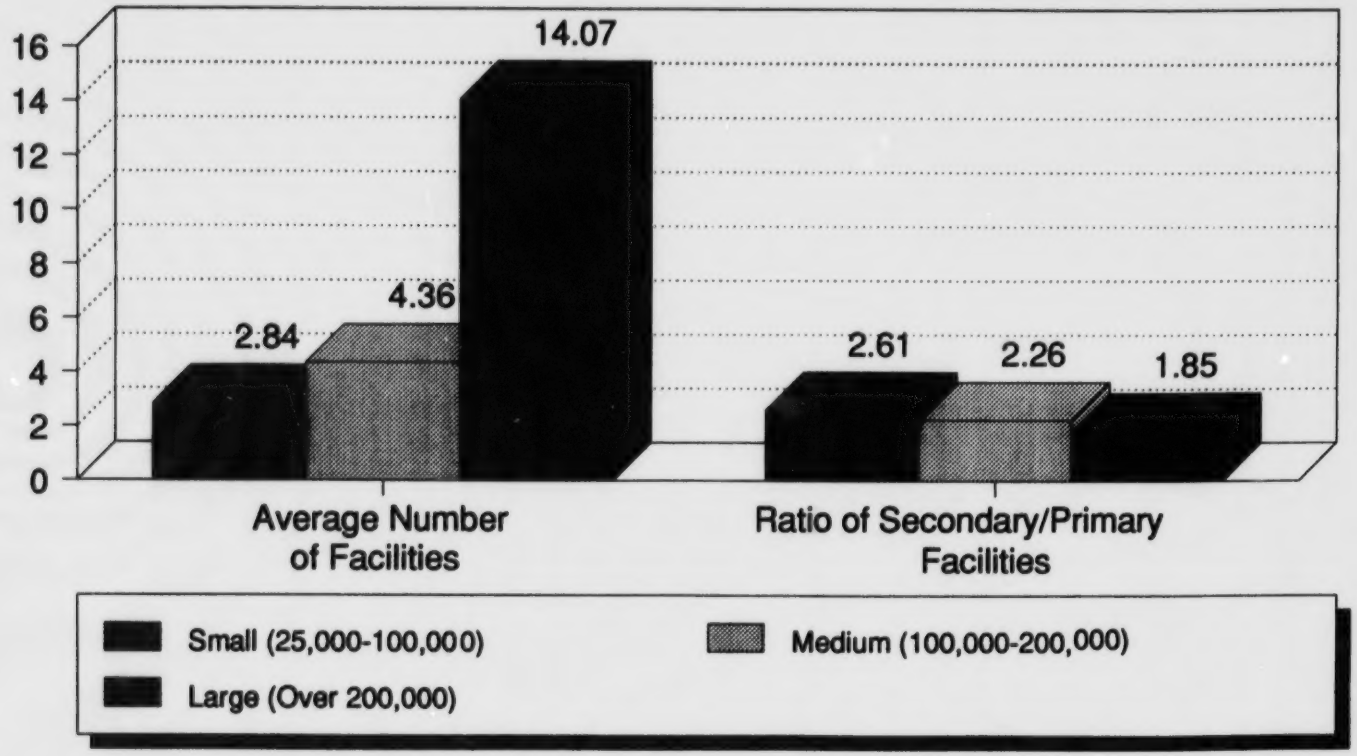
amount. In fact, in some of the smaller communities, they are the only vehicle for presenting culture.

In smaller communities, the average number of secondary facilities is 2.84. The rises to 4.36 in medium sized communities and 14.07 in the larger centres (see Exhibit 3.4). The important consideration here is the ratio of secondary to primary facilities. The smaller communities (between 25,000 and 100,000 in population) have about 2.6 secondary facilities for every primary facility. This ratio drops to 2.3 in medium communities (100,000 to 200,000 in population) and to 1.9 in large communities (over 200,000 population). In later chapters we will further analyze the impact of reliance on secondary facilities, not only from the perspective of the consumer or the public, but also from the perspective of the organizations (i.e., performing arts) using these facilities. We will also determine whether the use of secondary facilities imposes any particular hardships on the wider community or the arts organizations that use them.

If the number of secondary facilities is sufficient, according to the linkage between satisfaction data and attendance data, then these facilities are an effective alternative to primary facilities and a useful solution to the problem of distributing culture.

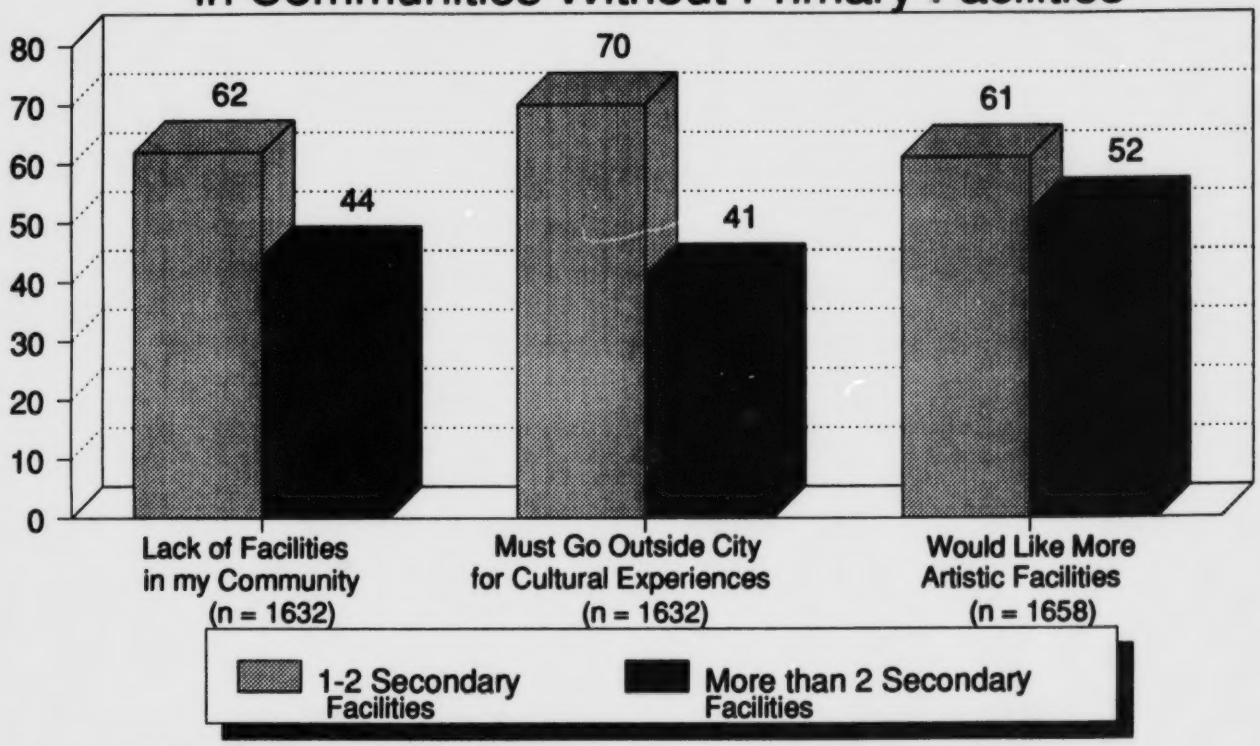
Among communities entirely dependent upon secondary facilities, we found that residents in those with one to two secondary facilities are more likely (62 per cent) to note that there is a lack of facilities in their community than those in communities having more than two secondary facilities (44 per cent). This perception is confirmed by behavioural evidence. We found that about 70 per cent of those living in the one to two facility towns say they must go outside their community for cultural experiences compared to only 40 per cent of those with more than two facilities (see Exhibit 3.5). Continuing the comparison of the same two sets of communities, we found that the proportion of people expressing a desire to have more artistic facilities in their community was about 52 per cent in the better endowed versus 61 per cent in communities with two or less facilities.

EXHIBIT 3.4
The Number of Secondary Performing Arts Facilities in Canadian Communities



Source: CIPIS Inventory of Cultural Facilities. Number of secondary facilities: Small 142, Medium 48, and Large 211.

EXHIBIT 3.5
The Importance of Secondary Performing Arts Facilities in Meeting Public Demand in Communities Without Primary Facilities



Source: CIPIS Public Survey

The numbers indicate the percentage of respondents reporting the problem.

These findings clearly show that on the whole, communities with one to two secondary facilities are less satisfied with their cultural infrastructure than are those with three or more secondary facilities. This suggests that even in the absence of a primary facility, smaller communities are much better off with more secondary facilities. Adapting buildings for cultural activities does seem to be a viable solution with tangible benefits.

4.0 PHYSICAL CONDITION OF THE EXISTING STOCK

A prerequisite for a rational decision concerning the appropriate strategy to guide investments in cultural infrastructure is knowledge of the total costs that would be involved in maintaining and upgrading the existing stock. We provide an estimate of this amount in this chapter. We begin by looking at the current physical condition of heritage and performing arts facilities. Current physical conditions will reflect past expenditures, and implications for future expenditures. These are discussed in Section 4.2. In the final section we estimate the magnitude of the demand for capital funding from the government for repairs and improvements.

4.1 Specific Problems with the Physical Condition

Overall the existing stock of cultural facilities is in somewhat better physical condition than we expected. There are some significant problems, but overall, in terms of structural integrity and the basic mechanical systems, the condition of the stock is quite good.

Some serious problems do exist, such as, missing items, those that have poor surfaces and inadequate ancillary items such as practice areas, etc.. We found a very sharp difference between places that are publicly owned and those run by a non-profit association or through private funding.

4.1.1 Condition of Performing Arts Facilities

Specific problems affecting the physical condition of the performing arts stock were the climate control systems (41 per cent in publicly-owned facilities were rated as inadequate and 62 per cent in non-profit or privately-owned facilities), roofing (52 per cent versus 60 per cent) and plumbing (27 per cent compared to 36 per cent). These figures are displayed in Exhibit 4.1. It is obvious from the rating of physical condition by facility managers, that climate control systems and roofing are of major concern. We can also conclude that the non-profit and privately-owned facilities do not have the same rigorous maintenance schedules or budgets as the publicly-owned facilities

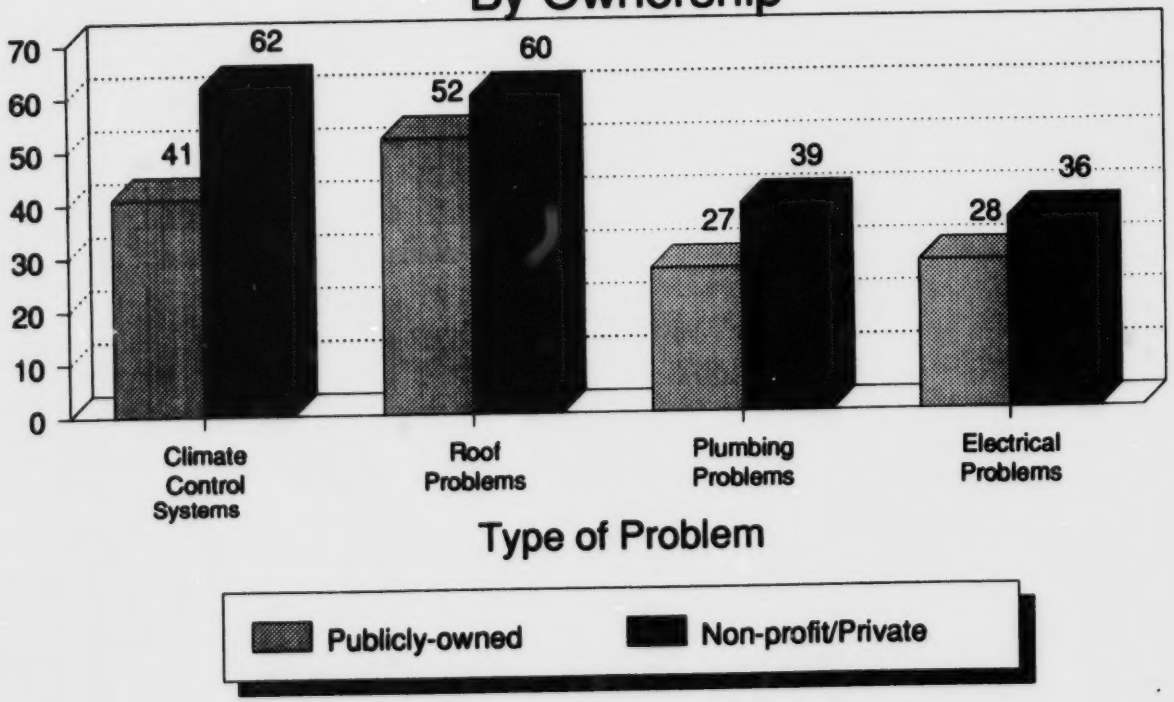
to support them. Managers of non-profit or privately-owned facilities consistently rated the physical condition of elements in worse shape than did managers of publicly-owned facilities.

These types of problems can, of course, have dire cost implications. They are borne out by examining the repair history and expenditure patterns of these facilities and also by the physical inspections made by civil engineers who conducted a detailed side inspection of a sub-sample of facilities. We did find the managers' ratings were a little harsher than those provided by the technical experts. This slight difference may be because the technical experts tended to miss some of the problems that would be less obvious during a single site inspection or specific building requirements particular to a performing arts troupe or artist.

We also questioned facility managers about their perceptions of problems with specialized equipment and space required for the performing arts. The most important problems are presented in Exhibit 4.2. Overall, the managers of publicly-owned facilities report a very low level of dissatisfaction, with the exception of the lack of rehearsal space. It seems many facilities under-estimated or overlooked the necessity of rehearsal space when building the facility, perhaps to direct the funds to other areas. They do consider it to be a problem now. The rehearsal space problem is common in both publicly-owned, and non-profit/privately-owned facilities.

Lighting equipment problems were reported relatively infrequently for publicly-owned facilities (15 per cent), but were quite high for non-profit and privately owned facilities (51 per cent). The same basic pattern was evident for audio equipment and dressing rooms. These disparities suggest that publicly-owned facilities are better able to meet their capital requirements, assuming all types of ownership place an equal value on the presence of these specialized spaces and equipment.

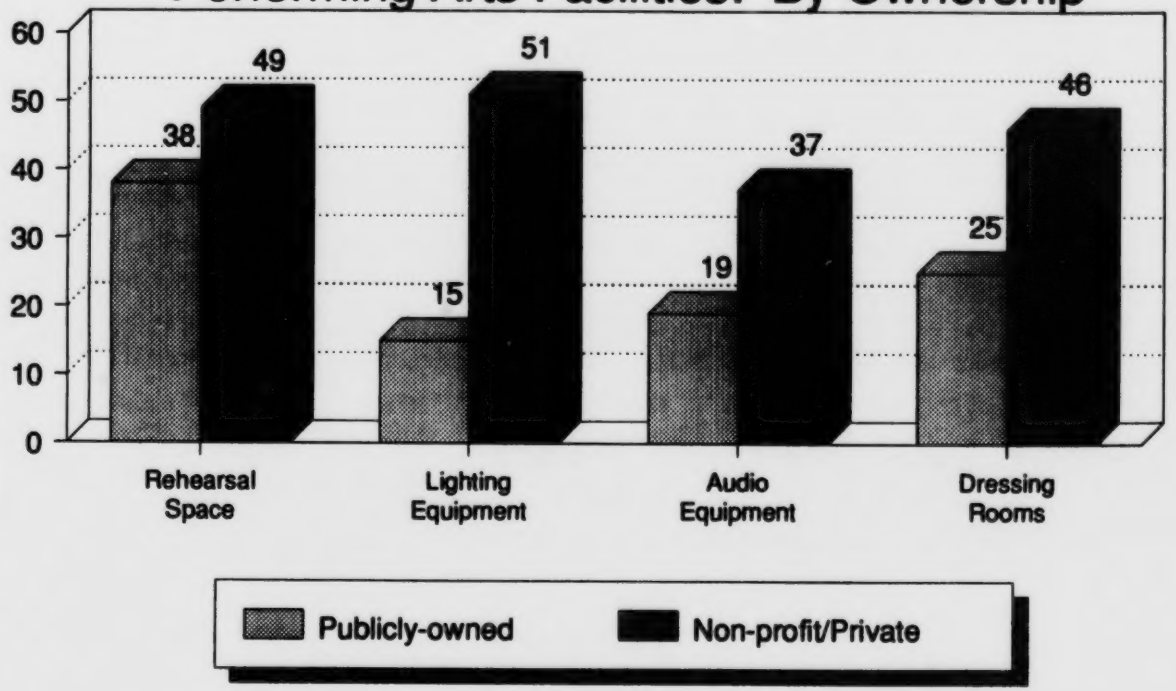
EXHIBIT 4.1
The Most Important Physical Condition Problems for Performing Arts Facilities: By Ownership



Source: Performing Arts Facility Managers Survey n=79.

Numbers indicate the percentage of facilities for which the component either requires immediate attention or will require attention in the near future.

EXHIBIT 4.2
The Most Important Problems with Specialized Equipment and Spaces for Performing Arts Facilities: By Ownership



Source: Performing Arts Facility Managers Survey n=79.

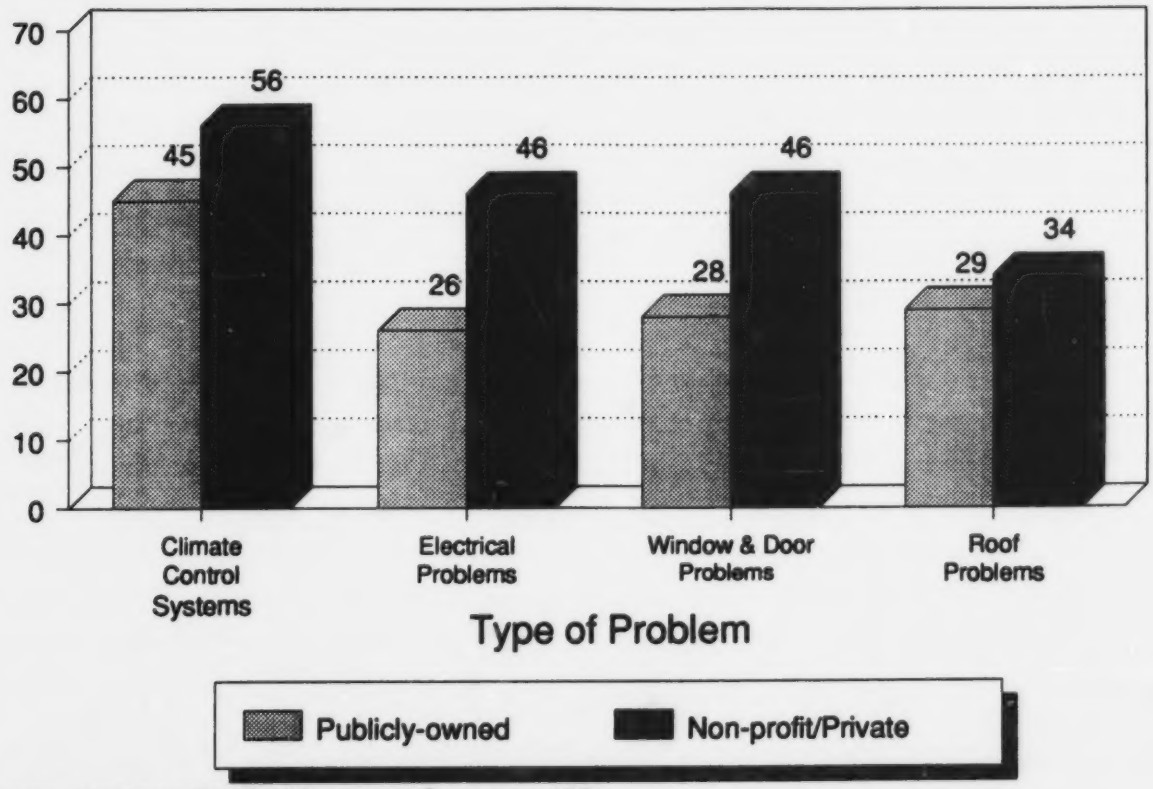
Numbers indicate the percentage of facility managers who rated the item as inadequate.

4.1.2 Conditions of Heritage Facilities

In regard to heritage facilities, problems with the physical condition were very similar in pattern although not as severe as reported by performing arts facilities managers. The most severe problems are shown in Exhibit 4.3. The difference between publicly-owned and non-profit/privately-owned facilities are less dramatic, but again, on the whole the publicly-owned facilities fared much better. Although the physical condition problems of the heritage facilities are not as severe as for the performing arts, they are still non-trivial and very expensive problems. Climate control systems for example, are rated as inadequate by about half of our sample. Given the often delicate nature of the works housed, problems in this area could threaten the longevity of current collections and curtail the ability to borrow or acquire pieces requiring a strictly controlled environment.

The problems relating to specialized equipment and spaces in heritage facilities again showed some serious problems. These problems are presented in Exhibit 4.4. Responding to questions on the quality of the air filtration system, 41 per cent of managers of publicly-owned galleries and museums said that they were dissatisfied, while 60 per cent of the managers of non-profit and privately-owned facilities were dissatisfied. The availability of public activity space was rated similarly to air filtration systems by the two groups. An interesting finding resulted from our inquiry about adequacy of conservation and work space. Non-profit and privately-owned facilities fared better than the publicly-owned heritage facilities, which was a reverse of patterns established in other areas. Conservation space was conspicuously deficient and was rated as a problem by three quarters of the managers of publicly-owned facilities, but only by 53 per cent of managers of non-profit and privately-owned facilities. Work space was rated as inadequate by 57 per cent and 41 per cent of the managers, respectively. It is quite probable that the dual role of public galleries and museums, as both a conservator and exhibitor, leads to a greater need and use of conservation space. The higher perceived problem is due to the greater demands placed on the current conservation space.

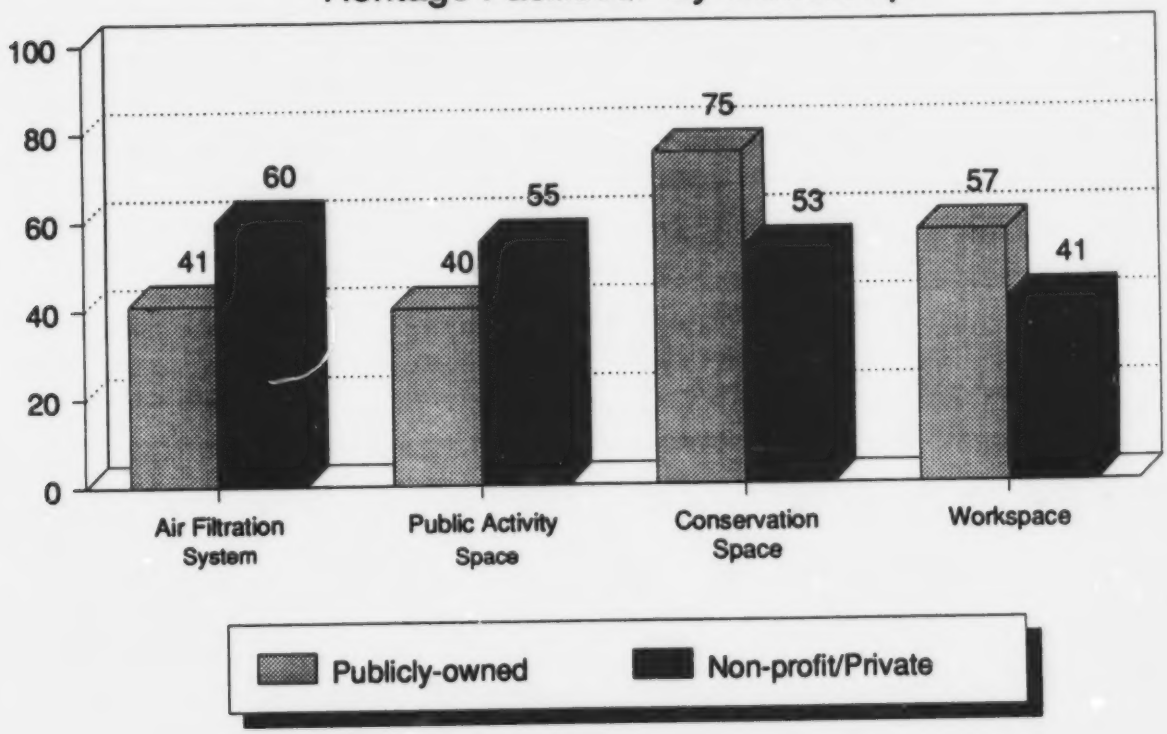
EXHIBIT 4.3
The Most Important Physical Condition Problems for Heritage Facilities: By Ownership



Source: Heritage Facility Managers Survey n=198.

Numbers indicate the percentage of facilities for which the component either requires immediate attention or will require attention in the near future.

EXHIBIT 4.4
The Most Important Problems with Specialized Equipment and Spaces for Heritage Facilities: By Ownership



Source: Heritage Facility Managers Survey n=198.

Numbers indicate the percentage of facility managers who rated the item as inadequate.

We have discussed these problems with various authorities on the subject and believe that these are very urgent and important problems for a number of the heritage facilities.

4.2 Repair and Improvement Costs to Existing Stock

We examined both the actual repair and improvement costs for the past three years (1983 to 1985) and the estimated costs for the coming three years (1986 to 1988) for existing primary facilities, as reported by the facility managers. The data reported by our sample were weighted and extrapolated to the wider population in order to get a basic, overall picture. There were extremely high variances indicating that enormous differences exist in the repair and improvement cost needs from one facility to another. The variance between these facilities is much larger than the mean or average, i.e., there is not a representative average for all facilities.

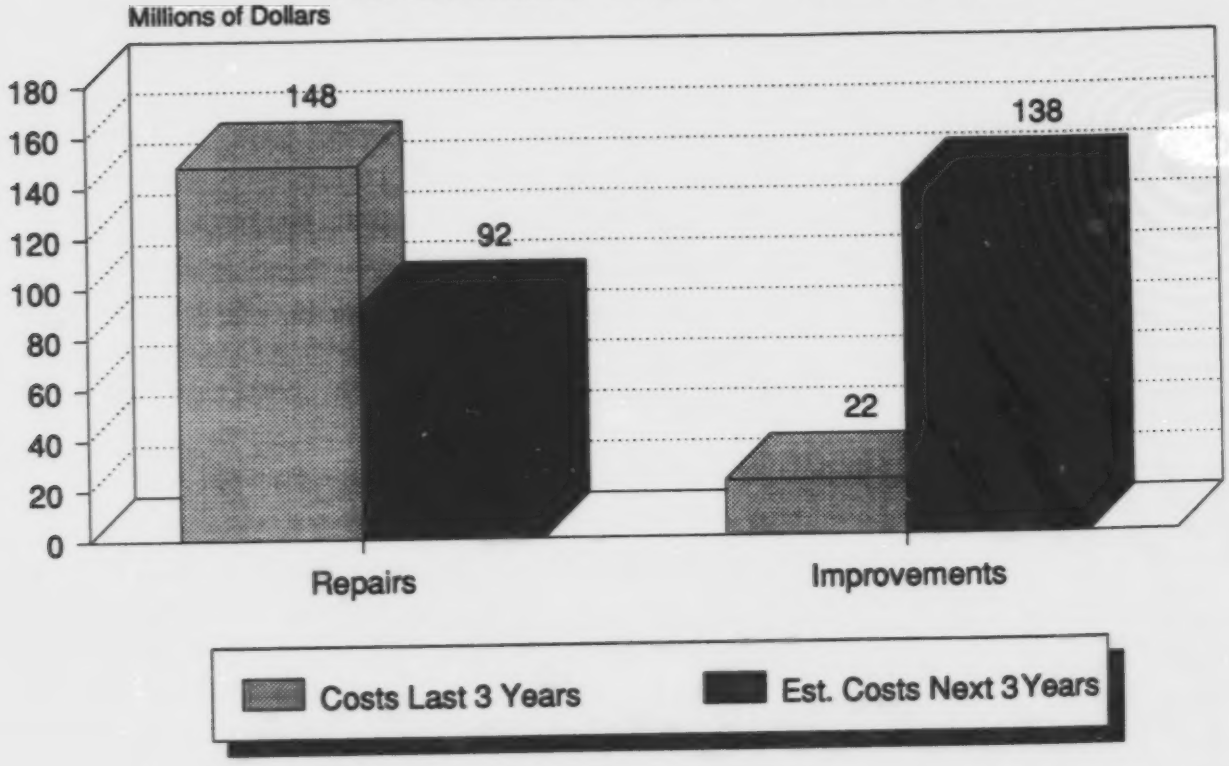
For this study, we have defined repairs as work necessary to restore the structure to its original condition. Improvements are work on the facility to better it beyond its original condition.

4.2.1 Costs for Performing Arts Facilities

Nationally, the total cost of repairs conducted over the last three years for primary performing arts facilities was $148 million (an average of $730,000 per facility) and the cost for improvements $22 million (an average of $108,000 per facility). These are presented in Exhibit 4.5. As shown, repair costs have been considerably more substantial.

Useful as it is to evaluate expenditure practices in retrospect, it is also important to try to determine future needs. Estimated costs for the coming three years also indicate a high level of variance, which can make projections hazardous.

EXHIBIT 4.5
Repairs and Improvements to Performing Arts Facilities: Costs for 1983 to 1985 and Estimated Costs for 1986 to 1988



Source: Performing Arts Facility Managers Survey n=79.

We found, particularly in the non-publicly-owned facilities, suggestions of a crisis management approach to repairs in the past. Budgets have been tight and quite a few repairs have been deferred. Costs have built up and the subsequent urgency of the repairs increased. This leads to the possibility of much higher costs in the future.

We estimated that the total cost of repairs to performing arts facilities in Canada over the next three years will be about $92 million (an average of $445.000 per facility) and that improvements will cost a total of $138 million (an average of $682,000 per facility). These figures are presented in Exhibit 4.5. The future repair cost estimate is lower than the cost of repairs over the past three years, but the future estimate of repair costs based on managers' perceptions, corresponds with the findings of the technical inspectors. On the other hand, the improvement costs seem to be overstated (perhaps a reflection of 'wished for' improvements rather than necessary ones). Nevertheless, this represents a large amount of capital to be allocated for improvements. This estimate only bears a modest correlation to the evaluations by technical inspectors.

An examination of some of the types of repairs that managers anticipate carrying out over the next three years shows a logical correspondence with the physical condition ratings of building components. The intention to undertake roof repairs is reported most frequently, nearly three times as often as any other type of repair. Heating and air conditioning systems, carpeting, windows and surface painting are the next most frequently reported items. A large number of other items are mentioned by a relatively small number of managers and these include repairs to washrooms, sound equipment, the stage, seating, plumbing, electrical equipment, lighting and security.

The types of anticipated improvements over the next three years show distinct differences from the types of anticipated repairs. The most common items, reported with twice the frequency of any other item, are improvements to sound and lighting systems. The next most commonly reported items include improvements to the stage, surface painting and the box office. Other items reported with less frequency include upgrading of the lobby, air conditioning, storage areas, electrical systems, fire safety, doors, plumbing, seating, curtains and the building exterior.

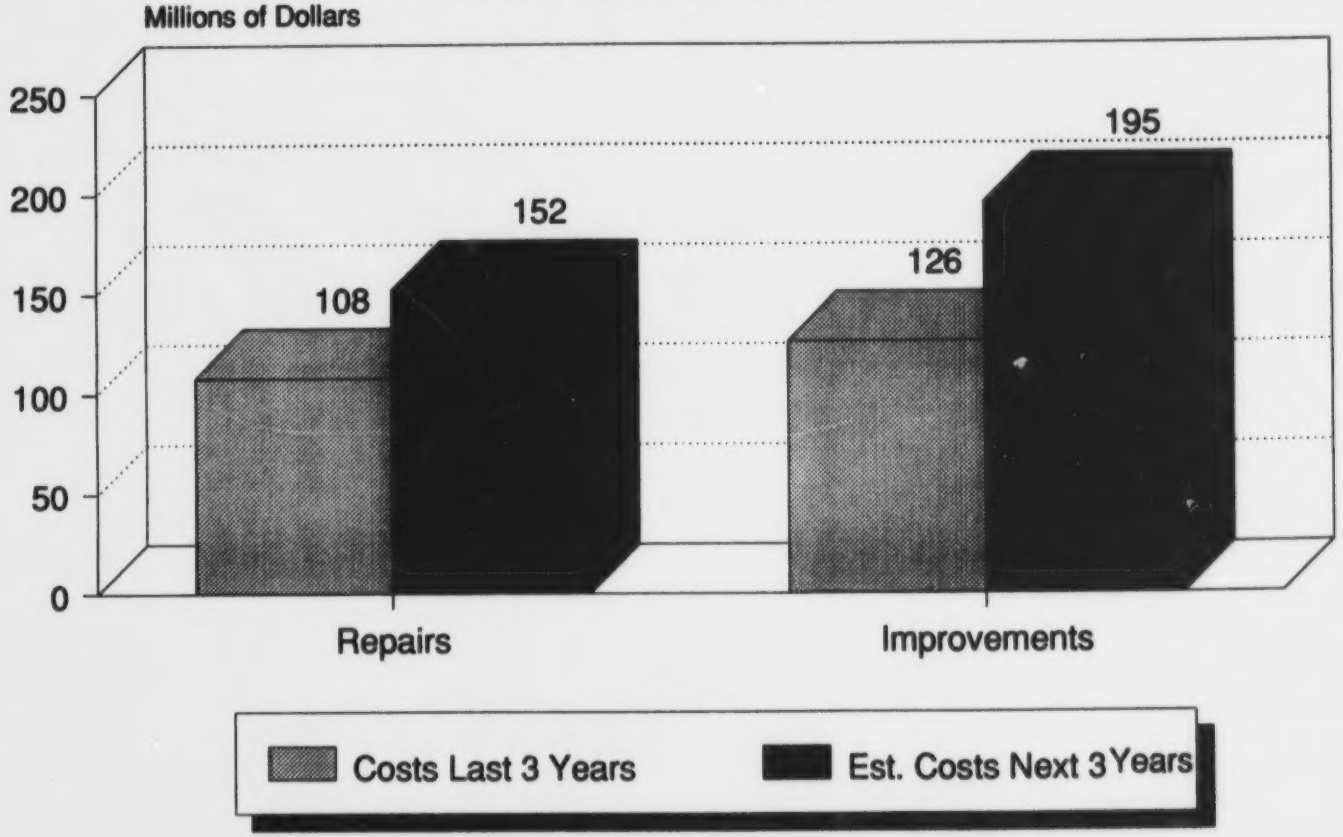
4.2.2 Costs for Heritage Facilities

The total cost of repairs and improvements to heritage facilities was somewhat higher than that of performing arts. The variances here are somewhat lower and thus it would appear the results are more reliable. Some concern was expressed at the CIPIS search conference that the survey of heritage facilities would not be as comprehensive as the performing arts facilities since many museums may not be located in metropolitan areas. This concern is genuine, however, we do believe that the coverage achieved in terms of both the percentage of heritage facilities included and the inclusion of major institutions is very comprehensive. Our facilities inventory lists 1,047 heritage facilities, which represents 60 per cent of all the heritage institutions listed in the Canadian Museum's Association Directory. In addition, our definition of heritage does not include planetaria, zoos, historic sites or botanical gardens, which are included in the directory, so our coverage exceeds 60 per cent. As well, stratified sampling was employed to ensure that the top museums in terms of operating revenue were included.

The total repair cost for heritage facilities over the past three years (presented in Exhibit 4.6) was $108 million (an average of $231,000 per facility). The total cost for improvements was $126 million (an average of $270,000 per facility). These estimates seem somewhat exaggerated in comparison to the technical inspectors' findings.

Estimated repair costs for the next three years are considerably more consistent with past practices for heritage facilities than they were for performing arts facilities. The anticipated repair costs are estimated at $152 million (an average of $328,000 per facility) and improvements are valued at $195 million (an average of $417,000 per facility) over the next three years (see Exhibit 4.6).

EXHIBIT 4.6
Repairs and Improvements to Heritage Facilities: Costs for 1983 to 1985 and Estimated Costs for 1986 to 1988



Source: Heritage Facility Managers Survey n=198.

The most frequently cited type of repair that heritage facility managers anticipate undertaking are roof repairs. The next most commonly reported items are repairs to heating and cooling systems. These two types of repairs are reported approximately twice as often as the next most frequently cited items. These next items include repairs to flooring, electrical equipment, windows and doors, and wall surfaces. Other items are mentioned only infrequently and include repairs to plumbing, insulation, storage areas, exterior walls, exterior structures, sitework and building security.

The most frequently reported improvements, which managers anticipate carrying out, are to heating and cooling systems and to exhibit and archive areas. Other commonly mentioned items include upgrading of exterior sitework, electrical equipment, storage areas, building security offices, and windows and doors. Infrequently reported items include flooring, fire safety, insulation and energy retrofits.

4.2.3 Total Costs for the Existing Stock

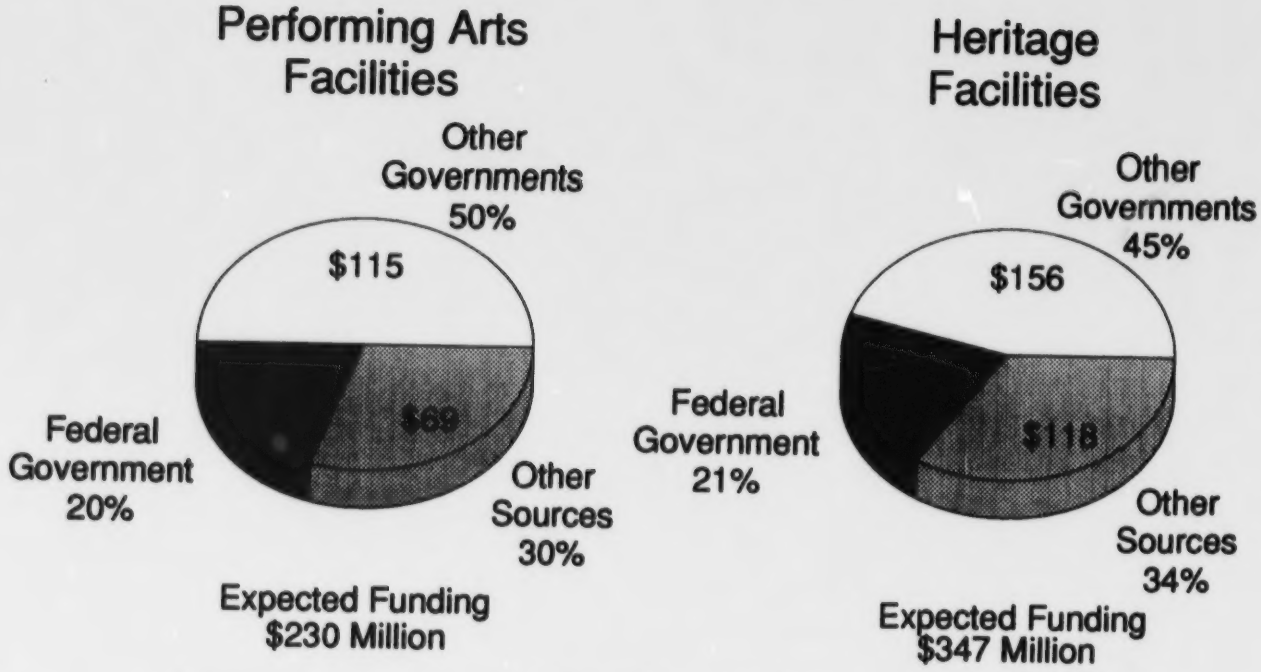
On a per facility basis, past expenditures for both repair and improvements were $501,000 for heritage facilities and $838,000 for performing arts facilities. Total expenditures by sector were $234 million for heritage and $170 million for performing arts facilities. The larger total dollar value for heritage facilities is a result of there being considerably more heritage facilities than performing arts facilities in our study communities. Both sectors anticipate an increase in overall repair and improvement costs in the next three years. The estimated costs for the next three years are $347 million for heritage facilities and $230 million dollars for performing arts facilities. This brings the estimate of the total combined cost of repairs and improvements for performing arts and heritage facilities over the next three years to in excess of $0.5 billion. This represents an increase of 43 per cent over the estimate of repair and improvement expenditures over the past three years.

4.3 Expectations of Funding for Repairs and Improvements Over the Next Three Years

We estimate the funding required for performing arts facilities over the next three years (Exhibit 4.7) will be roughly $230 million. Based on the findings of the survey of facility managers, we expect that these funds will be received from three sources: 30 per cent or $69 million from the federal government, 50 per cent of $115 million from other governments (i.e., provincial and municipal), and 20 per cent or $56 million from other sources.

Heritage facilities, on the other hand, are expected to need total funding in the order of $347 million, which can be broken down into 34 per cent or $118 million from the federal government, 45 per cent or $156 million from other governments, and 21 per cent or $73 million from other sources. Again this distribution is based on demands by source as rated by managers of heritage facilities.

EXHIBIT 4.7
Expectations of Funding for Repairs and Improvements for 1986 to 1988



Source: Performing Arts and Heritage Facility Managers Survey. Performing Arts = 79, Heritage = 198.

5.0 A PUBLIC PERSPECTIVE: LATENT AND EXPRESSED DEMAND

As the title of our report suggests, we believe that any reasonable capital allocation policy must give considerable attention to the public as the ultimate consumer and patron of the arts. Although we have employed a systems perspective that recognizes the interdependent processes of artistic production, distribution and consumption, we feel it is particularly important to understand the dynamics of cultural demand. From a federal perspective, the goals of stimulating cultural awareness, accessibility and participation are special concerns that cannot be divorced from the related goals of strengthening artistic production and distribution. This research should help in providing a better articulation of cultural supply and demand (i.e., linking arts and audiences).

Perhaps the most important goal of providing capital funds for the construction and maintenance of cultural infrastructure and supporting cultural organizations and artists, is to provide a broader segment of society with the ability to experience and appreciate culture. Public consumption of culture is the *telos* (i.e., ultimate goal) of the entire cultural funding process. In more banal economic terms, consumption rates are also evidence of expressed demand for culture. This chapter examines some cultural consumption rates for the study communities, as well as additional measures of latent demand and barriers to consumption. In the final section we will consider the implications of these findings for future capital investment policies. In Part II, we examine in detail questions of awareness, knowledge, consumption and participation.

5.1 Community Demand

5.1.1 Consumption Rates

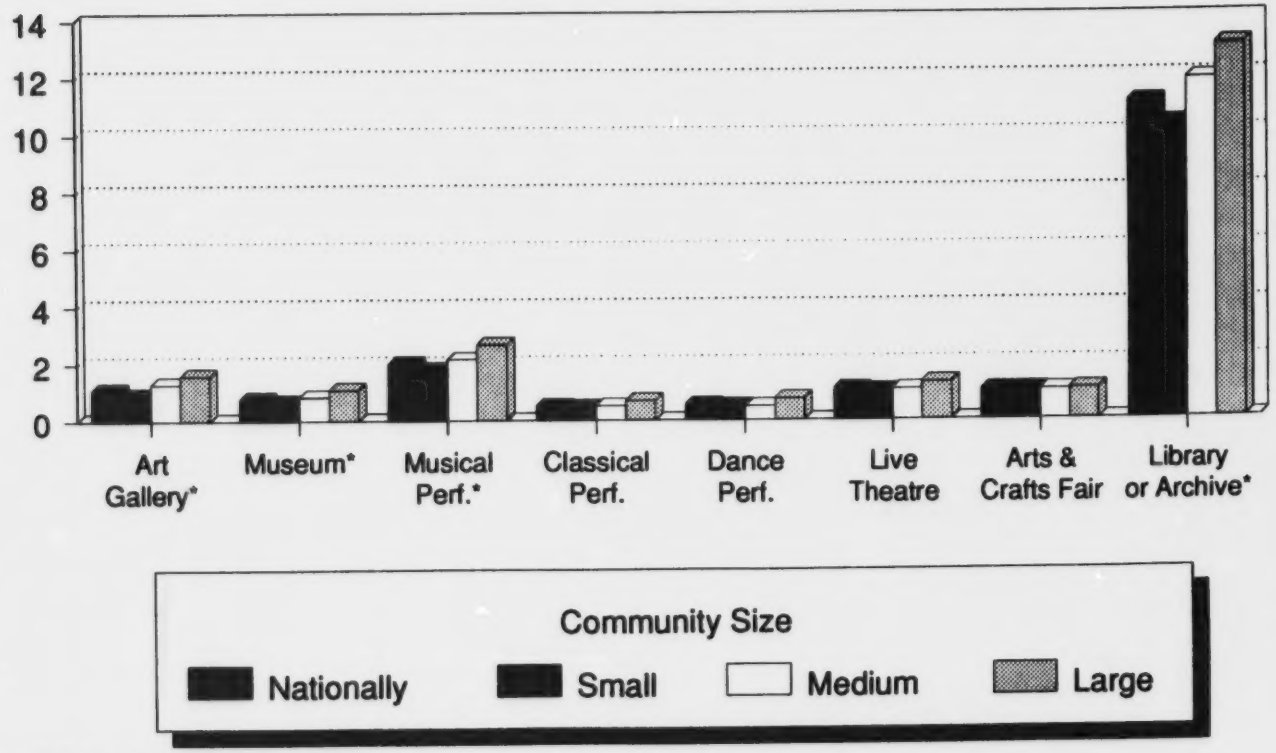
Exhibit 5.1 shows the consumption rates for the study communities based on data from the public community survey. The results show a clear pattern of

increasing consumption as settlement size increases. Smaller communities consistently have lower than the national average consumption rates for each category of event or venue. The question of whether lower participation in smaller communities is a function of a supply constraint (i.e., not enough performances due to lack of infrastructure), or is simply a genuinely lower demand, will be explored further in this section. The exhibit also shows that visiting a library (11 visits a year, on average) is by far the event in which most people participate. This finding is consistent across the three community size categories. The next most popular event attended is a musical performance (on average twice per year). Classical music and dance performances are the least attended at 0.52 and 0.55 visits per year, respectively.

A related issue is the percentage of people who indicated that they attended the event outside of their community. These percentages are presented in Exhibit 5.2 outside of the home communities. This indicator can be viewed as a behaviourial measure of the quality and accessibility of the infrastructure – viz., the more people who have to go outside of the community, the weaker the infrastructure.

As with consumption rates, there is a significant relationship between extra-community attendance and settlement size. Smaller communities have a higher percentage of individuals who consume culture outside of their community than the larger sized communities. The smaller community percentages are higher for each event except for arts and crafts (perhaps reflecting the rural and small town character of arts and crafts activities). There are also significant differences between the small and large communities on this indicator for art galleries, museums and music performances. A proportion of the experience of culture outside one's community may be accounted for by the incorporation of a cultural event into a vacation or trip; however, the higher percentages for the smaller communities indicate that demand for culture is not being met within their own community. This is one line of evidence pointing towards a frustrated demand for culture. It should be noted that this behaviourial indicator of demand frustration is positively correlated with our perceptual indicators of inadequate cultural supply.

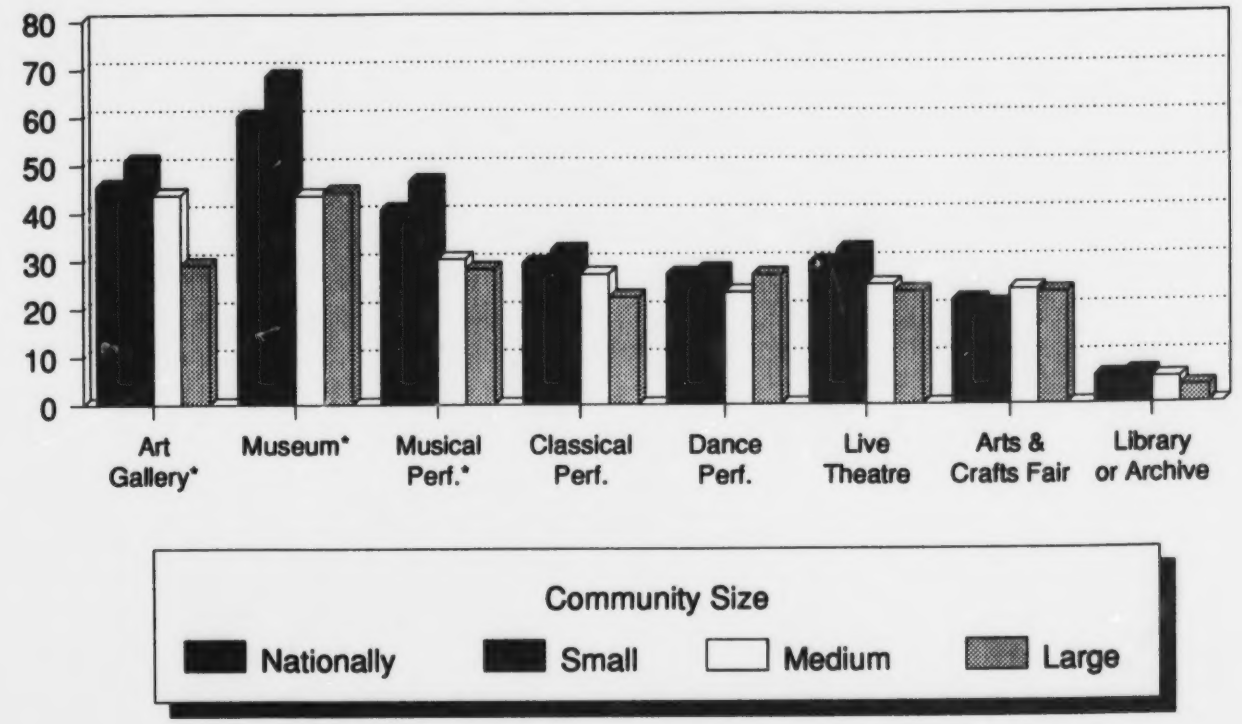
EXHIBIT 5.1
Average Number of Visits Per Year by Type of Event



Source: CIPIS Public Survey (n=3216)

* The means for the three community sizes differ significantly at $p < .05$.

EXHIBIT 5.2
Percentage Reporting Attendance Outside Own Community by Type of Event



Source: CIPIS Public Survey (n=3216)

* The means for the three community sizes differ significantly at $p < .05$.

5.1.2 Latent Demand

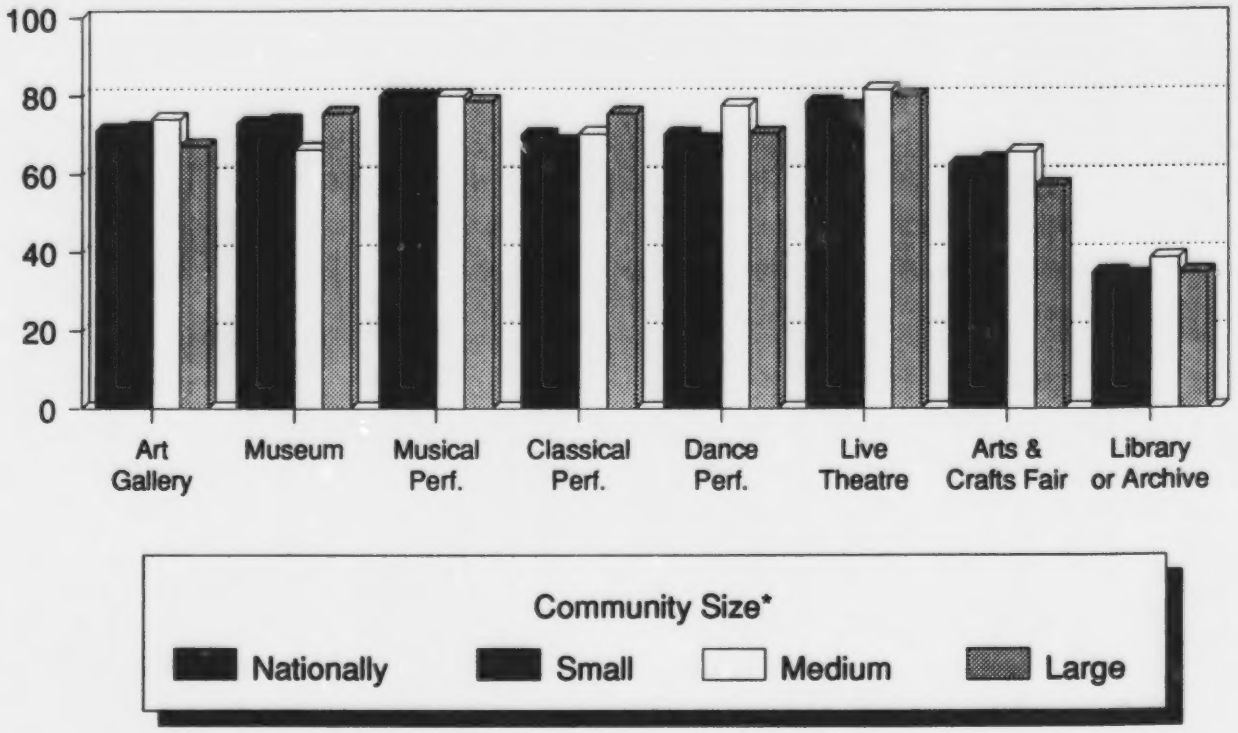
Another means of assessing unsatisfied or latent demand is to consider the percentage of people who express a desire to participate more in cultural events. Exhibit 5.3 summarizes the responses. For every facility or event, except library or archive, at least 60 per cent of the people have indicated they would like to attend more cultural events. Even allowing for possible "yea saying," there is a majority of the Canadian public expressing a desire for more cultural events. One difficulty is being able to determine how many of those that expressed a desire to consume more would actually do so if more events were scheduled or more facilities constructed. The desire for more is strong across all community size categories. It appears that the demand for libraries has already been met as a considerably lower percentage of people desire to go more often; libraries also have the highest average number of visits per year. The highest expressed desire for more is for popular music performances followed by live theatre.

5.1.3 Problems with Access to Cultural Facilities

We found a very high level of expressed demand frustration among respondents of the public opinion survey. The national survey indicated that 46 per cent of people felt that the absence of facilities was the reason for their lack of greater participation in arts and culture (see Exhibit 5.4). Forty-three per cent cited the need to travel outside of their local area as the reason constraining greater consumption.

Although tremendous progress has been made in developing cultural infrastructure over the past 20 year, it is clear that we have not dampened expressed demand levels, with nearly one half of the population stating their desire for greater access to culture. Even after giving consideration to verbal biases (people always want more) these are still relatively high levels.

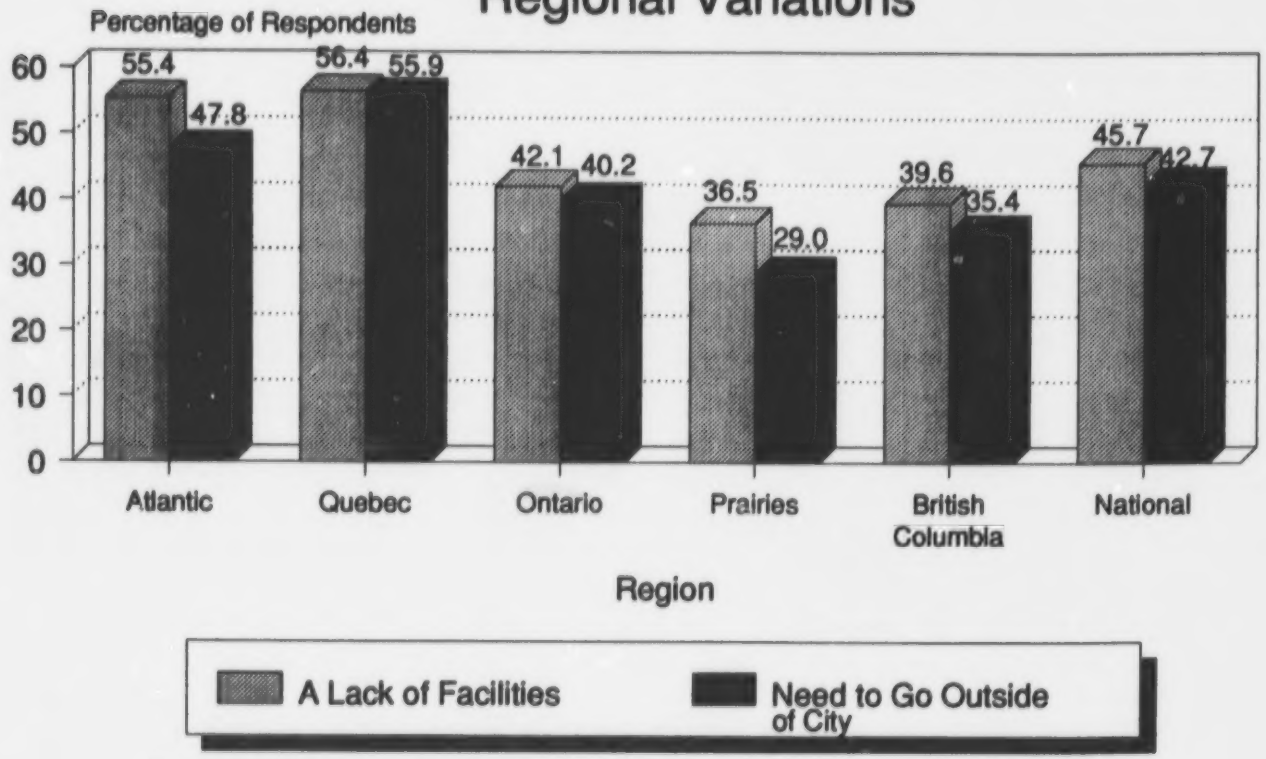
EXHIBIT 5.3
Percentage of People Who Desire to Attend Events More Often



Source: CIPIS Public Survey (n=3216)

* Variations by community size are not statistically significant.

EXHIBIT 5.4
Public Problems With Access to Performing Arts Facilities: Regional Variations



Source: CIPIS Public Survey (n = 3216)

Numbers represent the percentage of respondents reporting these problems.

By region, the Prairies showed the highest satisfaction levels. Only 37 per cent cited lack of facilities as a barrier to consumption and 29 per cent stated distance to facilities as a problem. British Columbia, Ontario and the Atlantic region came next in level of dissatisfaction and Quebec fared the worst (56 per cent cited lack of facilities and 56 per cent need to go outside the home community). These regional differences were quite profound and seem to reinforce our earlier findings presented in Chapter Three on the objective distribution of cultural infrastructure.

5.2 Community Typology

A community typology was constructed in order to array the study communities into homogeneous subsets based on important community dimensions. This was done in order to facilitate analysis and simplify interpretation. We also believe it is important to recognize the profound differences in the nature of cultural consumption in various types of communities. Hence, a cultural typology was developed grouping together communities with similar characteristics based on a series of inductively derived key dimensions or summary factors. These factors have been drawn from the vast number of variables assembled in the CIPIS sub-projects. This process renders the analysis more tractable and parsimonious, but more importantly allows us to distil meaning from the vast array of data confronting us.

We may now distinguish between communities on a small, manageable number of dimensions without sacrificing rigour, while at the same time providing seven distinct community groups to allow for both intra- and inter-group comparisons.

The ability to perform an inter-group comparison is of special importance in the development of a CIPIS-based decision framework. One of the pillars of this decision-making framework is the concept of need. Need for infrastructure is isolated via a comparison of the levels of similar communities within the groups identified by the community typology. It is not equitable to compare Prince Albert with Toronto as they are obviously two dissimilar communities; this is analogous to comparing apples to oranges. The community typology has the ability to separate the apples from the oranges.

5.2.1 Analytical Approach

The methodology employed is derived from the pertinent literature and resembles the community typology methods used in the 1980 CIPC report.[1] Essentially, the following sequence was used to develop the typology:

i) factor analysis of community measurement variables to identify the key community characteristics and their interrelationships;

ii) scale creation of key community characteristics to assign community dimensions to the study communities.

An important consideration in the development of the typology is that the variables used have theoretical validity. Without this strong conceptual underpinning, we could easily become misled by statistical fallacies. Hence each step was guided by and evaluated for convergence or divergence from the initial conceptual model.

Factor analysis is a statistical device that permits us to identify the underlying "dimensions" or "factors" which summarize the bulk of the interdependencies in the data matrix in more parsimonious terms. In terms of the practical rationale for such an analysis, we suggest that factor analysis of these data serve two important functions. First, it serves as a data reduction device that assists in the process of identifying data redundancies and hence results in simplification. Secondly, the factor analysis serves a validation function in the sense that we can inductively see if the empirical arrangement of data conforms to our *a priori* expectations. The underlying hypothesis is that if the operational variables are measuring the concepts they purport to measure, then they should relate to each other in an intuitively plausible manner.

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[1] See Appendix 4A in *Community Infrastructure and Participation in Culture* for a literature review of community typology research.

Based on principal component analysis using varimax rotation, the factor analysis resulted in seven factors containing 29 variables accounting for 77 per cent of the variance. These factors are described in Exhibit 5.5.

The first three factors alone account for 57 per cent of the variance while the last four account for an additional 20 per cent. The variables, which are used as estimates of the identified dimensions, display a high loading (greater than 0.4) on the dimension. These variables are then incorporated into an equation to represent the seven dimensions. Scores are then calculated for each dimension by study community and standardized by a Z-score transformation assigning each individual variable an equal weighting.

Theoretically, each community can now be mapped in a seven dimensional space indicating its relative position to the other study communities. The closer the proximity of one community to another in this seven dimensional space, the more similar these communities are. The objective is to group the communities into distinct "clusters" that are significantly distinct from one another. It is these groupings or clusters that then become separate typologies. Cluster analysis is a statistical technique that groups these points into discrete clusters based on the minimization of the distance between each point. This technique is based on Pythagoras' theorem, which measures the distance between two points, only it does so in "n" dimensions (seven dimensions in our case).

EXHIBIT 5.5
Community Dimensions

		Loading
1. Large Metropolitan Complex Factor		
POP1981:	1981 Census population	+
TOTFUND:	Total government funding of arts and culture	+
PSEATING:	Total seating capacity for primary performing arts	+
SSEATING:	Seating capacity for secondary arts facilities	+
2. Cultural Demand and Vitality Factor		
AVMORPRF:	Index of those who wish to go to more performing arts performances	+
AVINHER:	Average visits to heritage facility in own town	+
AVADPERF:	Average index of adequate performing arts facilities	+
AVADHERT:	Average index of adequate heritage facilities	+
AVINPER:	Average visits to performing arts facilities in own town	+
AVERPERF:	Average participation rate of performing arts	+
ZQUAL:	Overall infrastructure quality	+
AVMORHTG:	Number who would like to go to more heritage facilities	+
AVCULTAW:	Average culture awareness index	+
3. Older/Smaller Communities Factor		
PERSONS:	Average number of persons per private dwelling	-
YOUTH:	Youth dependency ratio	-
PERLAB:	Overall labour participation rate	+
DISTANCE:	Distance to nearest CMA in kilometres	-
4. Anglophone Established Urban Centre Factor		
TONGENG:	Percentage of people English mother tongue	+
AVPRIDE:	Pride in Canadian culture	-
PEROWN:	Percentage of dwellings owned	+
CAPPHERI:	Per capita number of heritage facilities	+
5. Upper SES/High Culture Factor		
CAPPPER:	Per capita number of performing arts facilities	+
PERPOST:	Percentage of people who are university graduates	+
6. Economic Robustness Factor		
INCOME:	Average private household income	+
PERECON:	Percentage of labour force employed in dominant industry	-
POPGROW:	Population growth from 1976 to 1981 Census	+
7. Cultural Antipathy Factor		
AVACTIVE:	Average cultural activity	-
AVEOPIN:	Average opinion scores	-
AVFACCOM:	Score for not enough facilities in own town	+

It is important to note that cluster analysis does not provide a unique solution. In the extreme, one could arrive at 76 unique groups representing each study community, or one single group comprised of all 76 communities. There is a trade-off that must be made in determining the appropriate number of groupings. This trade-off is between the desired level of homogeneity within groups, the desired level of disparity between groups and a manageable overall number of groupings. Another complication of cluster analysis is the possibility of outliers that do not easily fall within any group. These outliers must be manually placed into a group based on an observation of their similarity to the groups that have emerged. The heuristic we employed was to stop the cluster process once a clear pattern of typologies began to emerge. Any outliers were then placed within these groups.

5.2.2 The Community Typology

The resulting typology groupings are presented in Exhibit 5.6 and are comprised of seven groups.

These seven groupings should not be seen as being ranked from best to worst. This is not to say that there are not distinct differences in cultural infrastructure and participation -- indeed that is the whole purpose of the exercise. Clearly Group 1 (Montreal and Toronto) is the nucleus for the francophone and anglophone cultural infrastructure. Group 2 contains larger metropolitan areas with strong cultural demand and infrastructure. Breakdowns of participation scores (the average number of times a heritage and/or performing arts event was attended) by the typology grouping indicated that the rates for each category were significantly different. This is a strong indicator that the typologies are robust in characterizing distinct community types. It also highlights disparities between specific community types and can guide the determination of funding priorities. An illustrative example is provided in Chapter Seven, which identifies a framework for decision-making.

EXHIBIT 5.6
CIPIS Community Typology

Group 1	Group 2	Group 3	Group 4
Toronto	Vancouver	Winnipeg	St. John's (NFLD)
Montreal	Edmonton	London	Saskatoon
	Calgary	Stratford	Oshawa
	Ottawa-Hull	Charlottetown	Kingston
		Guelph	Rimouski
		Hamilton	Nanaimo
		Moncton	Kamloops
		Halifax	Brantford
		Regina	Kitchener - Waterloo
		Quebec City	St. Catharines
		Victoria	Peterborough

Group 5	Group 6	Group 7
Sept-Îles	Sherbrooke	Windsor
Sydney Mines	Granby	Thunder Bay
Trenton	Joliette	North Bay
Corner Brook	Chicoutimi-Jonquière	Sudbury
Saint-Jérôme	Kelowna	Moose Jaw
Cornwall	Vernon	Trois-Rivières
Salaberry-de-Valleyfield	Medicine Hat	Drummondville
Sorel	Terrace	Saint John (NB)
Baie-Comeau		Fredericton
Chatham		Sydney
Sarnia		Thetford Mines
Owen Sound		Victoriaville
Prince Albert		Shawinigan
Prince George		Saint-Hyacinthe
		Saint-Jean-Sur Richelieu
		Rouyn
		Barrie
		Orillia
		Port Alberni
		Sault Ste. Marie
		Truro
		Brockville
		Courtenay
		Chilliwack
		Belleville
		Midland

5.3 Public Preferences and Attitudes

Public consumption of culture is certainly one of the strongest indicators of satisfaction or demand for culture. Equally important are the opinions and expressed preferences of the public. For many, the availability of performances or accessibility of cultural venues are viewed as inadequate and this perception will influence levels of attendance. The belief that cultural infrastructure is important does not necessarily result in participation in cultural activities. There are also indirect benefits that can be experienced from living in vibrant cultural milieux even though one does not actually participate in the consumption of culture. One of the best means of determining the felt importance of cultural activities is to directly measure the public's opinions.

The overall finding was that most people believe cultural facilities to be very important. Positive responses far outnumber negative ones. For example, when questioned as to whether cultural facilities are important to the quality of life in a community and whether the various governments should be involved in cultural activities, the positive responses outnumber the negative responses by five to seven times to one. This in itself is a very potent piece of ammunition to support funding demands. The public or taxpayers' mandate is a much more compelling argument than some used in the past, such as beneficial economic impacts. The basic fact remains that most Canadians strongly endorse the idea that the governments should provide financial support, that culture is meritorious and that they would like to see it continue and/or improve.

5.3.1 Preferences Among Infrastructure

Differences in the perceived importance of the presence of various types of infrastructure to the quality of life were obvious (see Exhibit 5.7). Concert halls or "general purpose" facilities received a somewhat higher rating (75 per cent of respondents to the public opinion survey rated these as important) than did theatres for live theatre (70 per cent) or theatres for dance or opera (54 per cent). This lower rating for dance or opera venues could stem from their somewhat more specialized market, but still the positive responses outnumber the negative responses by well over two to one.

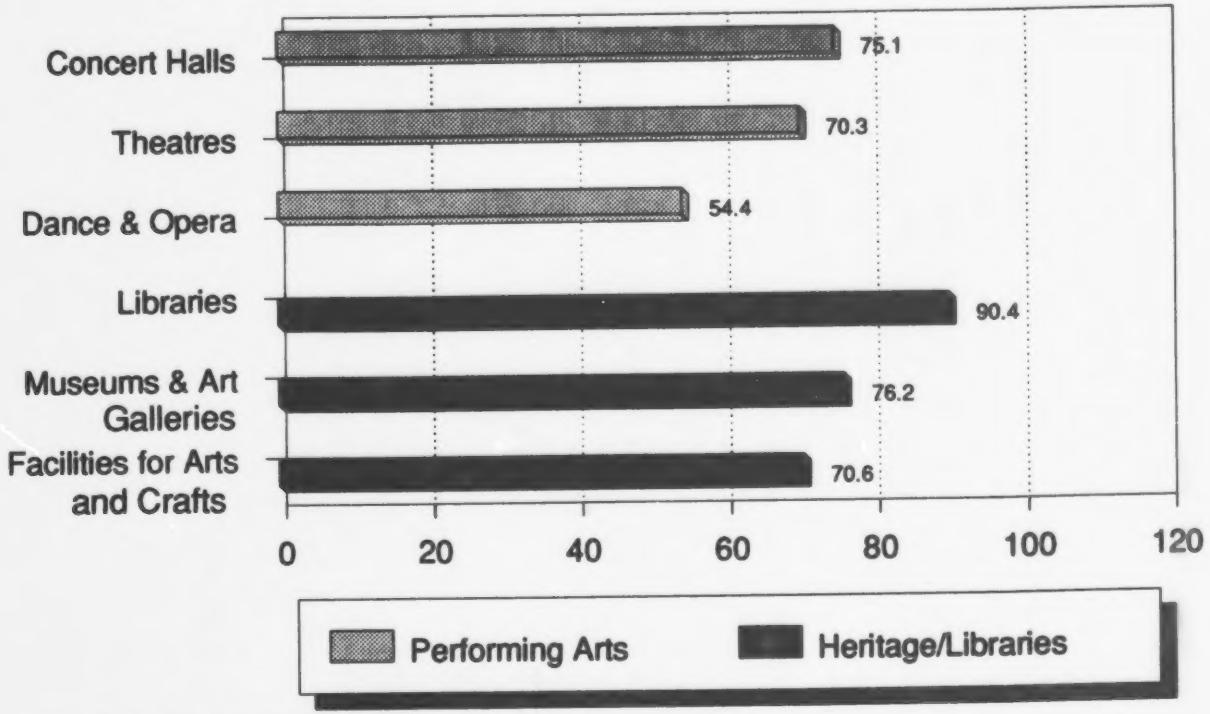
Considering heritage facilities, libraries are by far considered to be the most important facilities in Canada, with only four per cent of respondents indicating that they are not at all important to quality of life. Museums and galleries also rated highly, with 76 per cent positive responses and only about 11 per cent negative. Arts and crafts facilities received 71 per cent positive responses.

These responses vary by the socio-economic status of the respondent in a predictable fashion: as people's socio-economic status increases, the likelihood of their supporting "high" culture disciplines increases. Canadians with lower incomes and less education tend to be more in favour of popular culture.

Correlational analysis indicates that overall, as the degree of commercialism or profitability of the particular subject being rated increases, the less likely that it is going to be viewed as a worthy target for government largesse. That is to say that people prefer to see non-profit cultural facilities funded and are not as likely to support the funding of profitable or commercial ventures.

We looked specifically at the public's opinions about heritage facilities at th regional level. Although this is a rather broad view of the situation, we do again note that there are significant variations from region to region.

EXHIBIT 5.7
The Relative Importance of Cultural Facilities to the Public



Source: CIPIS Public Survey (n = 3216)

Numbers indicate the percentage of respondents rating a facility as important to the quality of life in their community.

The major finding here (presented in Exhibit 5.8) is that the public's perception of the importance of museums and galleries in Quebec is considerably lower than the national average (58 per cent in Quebec, but 76 per cent nationally). The relative impoverishment of the heritage infrastructure in Quebec (cited in Chapter Three) is borne out by the relative apathy of the market there. These differences are not clearly as pronounced when considering performing and visual arts. They appear to be peculiar to the heritage field and probably reflect differences in cultural traditions. With this one exception, our findings are that overall public response to heritage facilities is very positive.

5.3.2 Public Attitudes to Funding

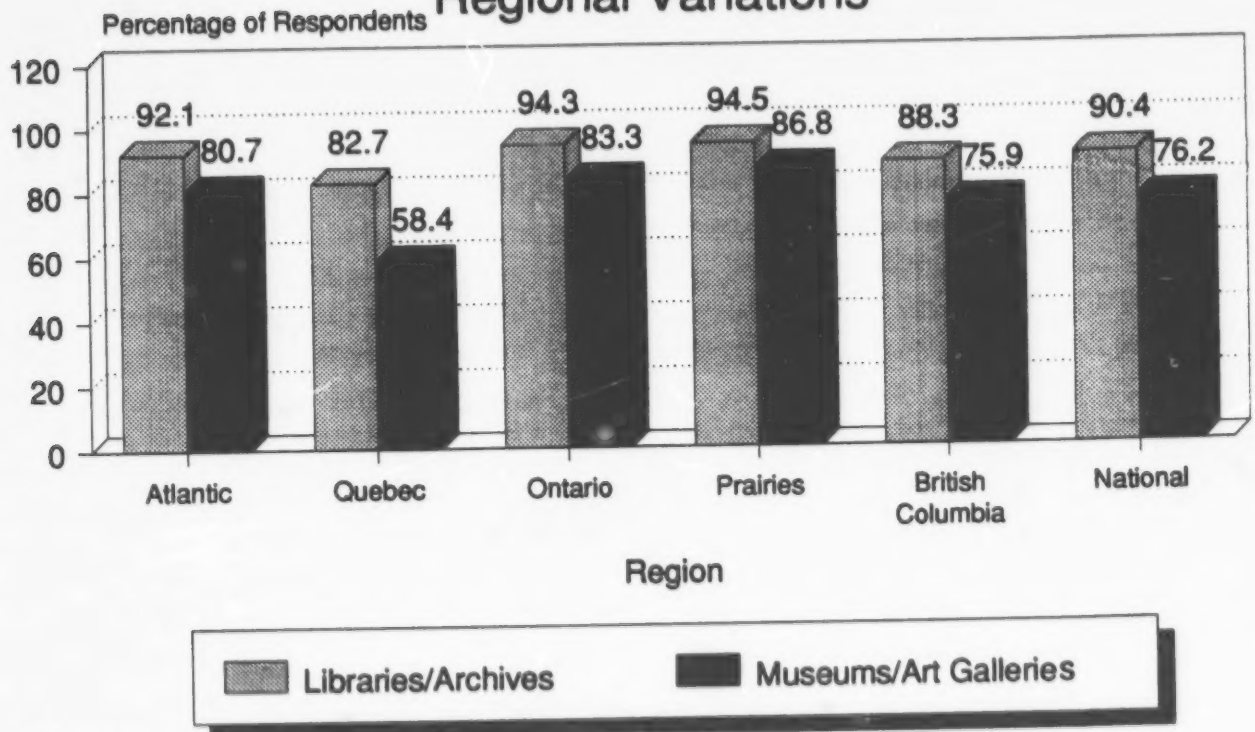
Public opinion information can be an important input to decisions in relation to capital funding allocations for culture. At the CIPIS search conference, concerns relating to public opinion focused on issues such as:

(i) will the opinion data be used to justify shrinkage in government funding levels? (and have the data collection methodologies been manipulated to support such an exercise?); and

(ii) do the "uninformed" views of the general public have any legitimate role in a meaningful debate over cultural policy? Given the current political climate, will decision by polling mean that the views of the professionals within the arts communities are buried under the capricious whims of an ill-informed general public?

These are legitimate concerns, yet we believe that public survey data are a mandatory, but by no means privileged nor primary, ingredient of any future policy. Rather it is a useful, but partial input, into the overall picture. Furthermore, as the results we are presenting clearly indicate, these data are far more helpful than threatening for cultural proponents.

EXHIBIT 5.8
The Relative Importance of Heritage Facilities to the Public: Regional Variations



Source: CIPIS Public Survey (n = 3216)

Numbers represent the percentage of respondents rating a heritage facility as important to the quality of life in their community.

Our public survey data include behaviourial-consumption information, preferences, awareness and satisfaction data, as well as the more recognizable public issue data.

These data are essential since:

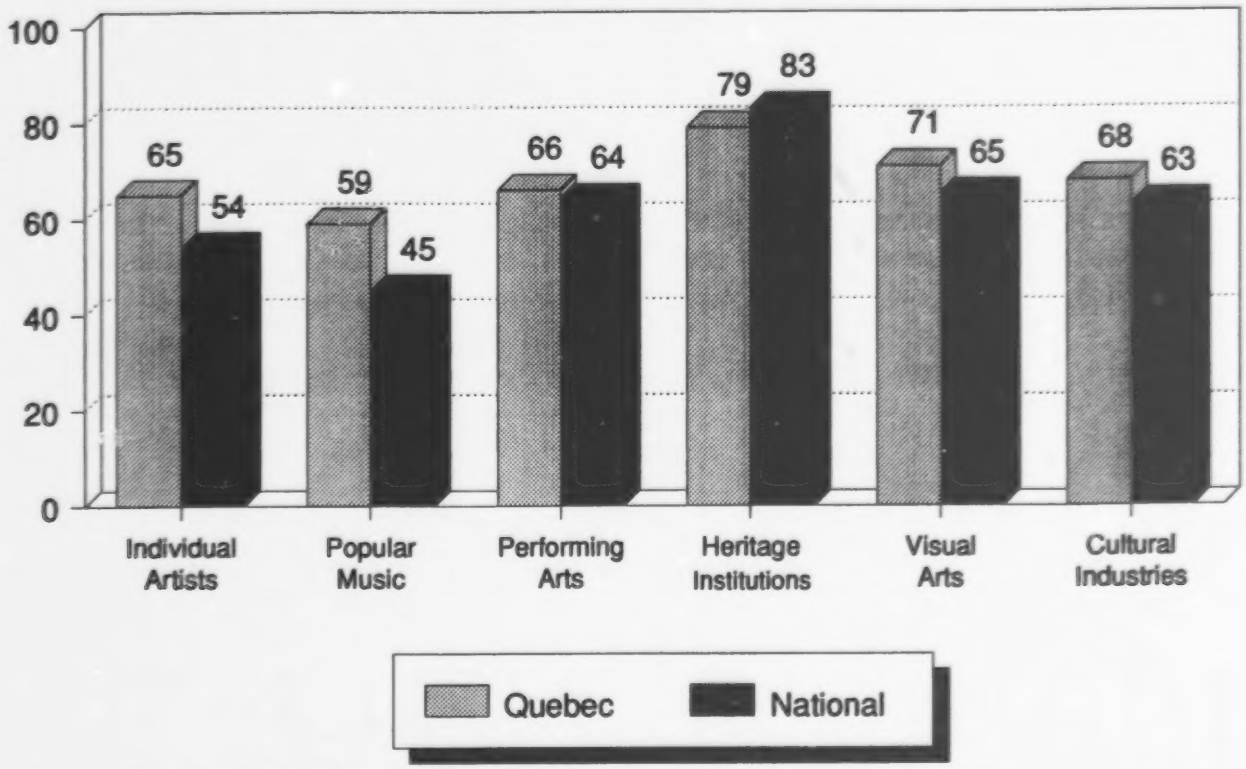
(i) members of the public are consumers and cultural production cannot be conceived completely in isolation from cultural consumption (which is not to suggest a market or consumer imperative);

(ii) members of the public are taxpayers and as such should have a partial say in the dollars spent on culture each year; and

(iii) the public opinion arguments are quite congenial to expanded budget arguments and are far more durable and potent than some economic impact arguments that have characterized recent debate.

Generally speaking the public are quite favourably disposed to greater levels of cultural funding and approve of all levels of government financially supporting culture for art's sake. Exhibit 5.9 presents the percentage of the public that feels federal support is important by discipline. Heritage institutions scored highest at 83 per cent nationally, followed by visual, performing arts and cultural industries. Only popular music did not receive over 50 per cent support for financial support. Not only does the public consider cultural activities important, but they feel that governments should support these industries.

EXHIBIT 5.9
Rated Importance of Federal Government Support for Arts and Culture: Quebec and National



Source: CIPIS Public Survey (n = 3216)

Numbers represent the percentage of respondents agreeing it is important for the federal government to support arts and culture.

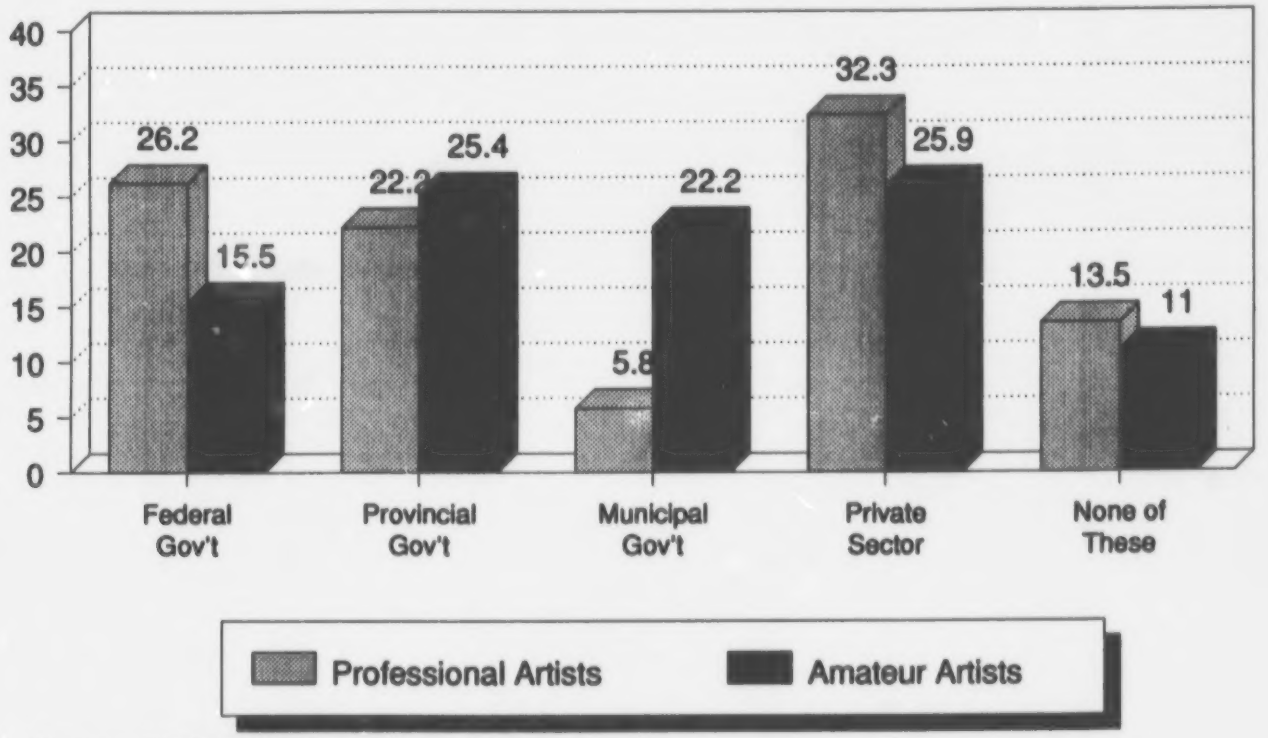
The public survey also dealt with financial support for artists. Exhibit 5.10 indicates the preferred source of funding for artists by discipline. Thirty-two per cent felt the primary source of financial support for professional artists should come from the private sector and 26 per cent indicated that neither of the four sources should be the primary source of financial support for artists. Presumably, this 14 per cent would feel that artists should support themselves through the sale of their art or talents. It is interesting to note the reversal of primary funding sources between professional and amateur artists. It is felt that private and federal support should be greater for professional artists than for amateur artists while the reverse holds for provincial and municipal government funding. This difference is quite striking in the case of municipal governments.

The public's attitude and support of government funding for cultural industries must be placed in context. Government expenditures are finite and, therefore, priorities must be taken into account when allocating these funds. Exhibit 5.11 presents the percentage of respondents (to the public survey) who feel that the Canadian governments should spend more or less than they are currently.

Using this as a measure or relative priority, cultural facilities received a similar degree of support to sports facilities (45 per cent felt funding should be increased for cultural facilities compared to 49 per cent for sports). While only 42 per cent of respondents feel more should be spent for the support of artists, only 23 per cent feel that funding should be decreased. This is significantly less than for military and defence (30 per cent).

By incorporating data from the evaluation of SPCI and the 1978 Canadians and the Arts survey we are able to provide a time series of support levels by the public over an eight year period. Exhibit 5.12 presents the public support for performing and visual arts in 1970, 1983 and 1986. This clearly demonstrates the public's increasing support for government funding of cultural activities. Support for the performing arts has increased from 54 per cent to 64 per cent and support for the visual arts is up from 52 per cent to 65 per cent. While public opinion should only be one of many inputs into the allocation of funding, for the arts it is certainly a strong and positive input.

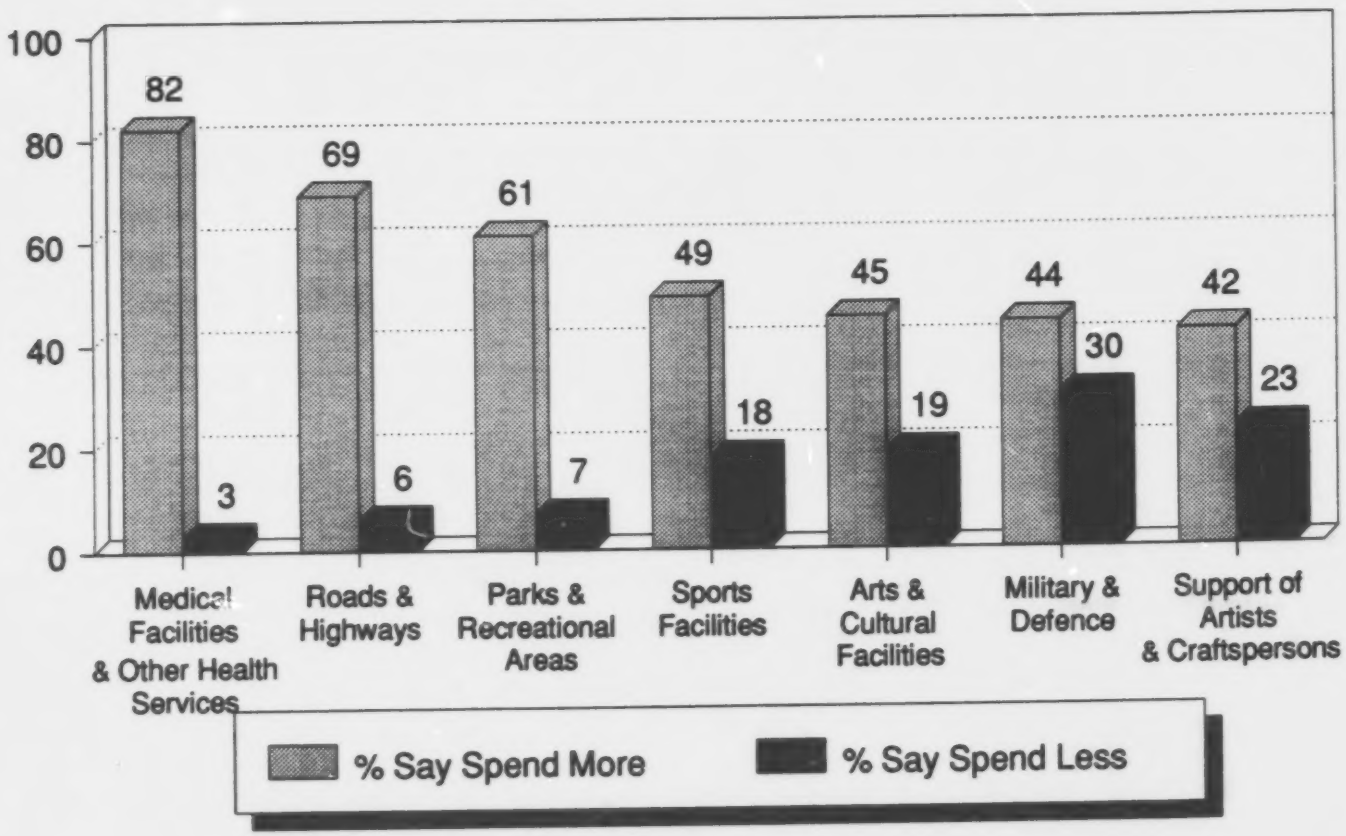
EXHIBIT 5.10
Opinions About Sources of Funding for Amateur and Professional Artists



Source: CIPIS Public Survey (n = 3216)

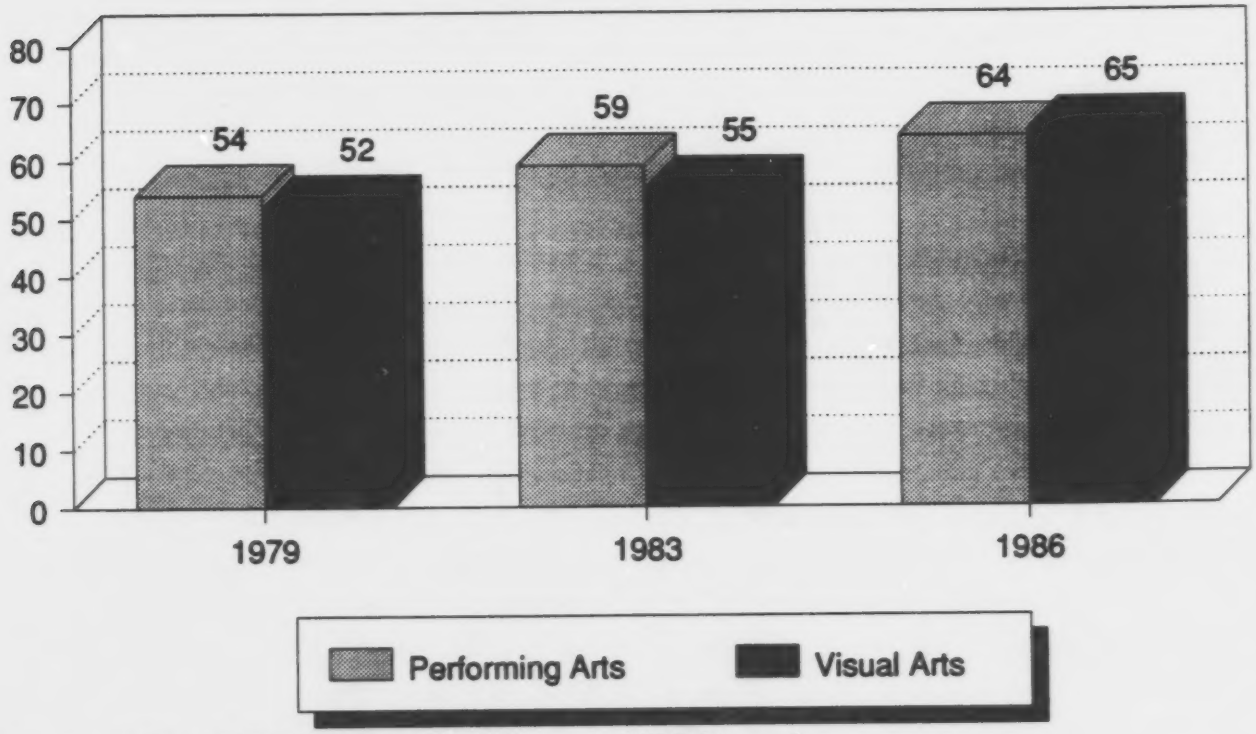
The numbers represent the percentage of respondents indicating that this source should be the primary source of financial support.

EXHIBIT 5.11
Public Views on Government Spending by Category



Source: CIPIS Public Survey (n = 3216)

EXHIBIT 5.12
Public Opinions on Government Support for Performing and Visual Arts: 1979-86



Sources: 1979 - CIPC, 1983 - Final Report of SPCI, and
1986 - CIPIS Public Survey.
Numbers indicate the percentage of respondents agreeing that the government should support artistic activities.

6.0 SUPPLY-DEMAND MODELLING: CONSUMPTION PATTERNS AND THEIR RELATIONSHIP TO INFRASTRUCTURE

This chapter will examine the empirical linkages between explanatory variables and consumption patterns. The core question we are asking is, how well can we predict cultural consumption rates from the data assembled from CIPIS? Essentially, this is an empirical test of the conceptual model (Exhibit 2.3). We are testing the strength of the linkages between expressed demand, as measured by consumption rates, and the individual terms of the research model. The procedure involves identifying indicator variables for each term and then statistically testing the relationships between them and consumption rates. Multiple regression analysis was used to assess these linkages while controlling for (holding constant) the effects of the other predictors.

Scientific modelling pursues a hierarchy of goals from description to prediction to explanation and finally to control. At the descriptive level, one can only identify variables that describe the data at hand. A predictive model has the ability to predict the direction and change of the dependent variable without necessarily having any theoretical linkage. Explanatory modelling provides a theoretical linkage between the dependent and independent variables. The relationships imply a causal structure and should adhere to *a priori* expectations. We feel that the models we will present in this section are, at the very least, of this nature. A good causal or explanatory model leads logically to the issue of control. This means that the model can be used to identify intervention strategies (e.g., if "x" is changed then "y" will change).

The variables selected were based on a conceptual model that embodies the findings of previous literature and research on cultural consumption. The tested associations, therefore, are not simply products of chance, but rather the critical tests of hypothetical relationships.

In such a model, at least partial altering (control) of the dependent variable can be initiated by changing one of the independent variables. Our models provide a

crude but useful simulation of the reality of the Canadian cultural market. With CIPIS we should be able to predict how changes in consumption rates can be altered by changes in independent variables such as quality of infrastructure and cultural awareness.

The practical significance of such models should not be overlooked. The first important outcome is the creation of a heightened awareness among policymakers of the dynamics of cultural consumption. This consciousness of the true factors that influence cultural consumption may reduce reliance on intuition and ideology. It also allows the decision-maker to direct his or her efforts towards initiating a policy that can have a tangible effect on the desired outcome. This ordering of expectations can serve all levels of government and the private sector involved in culture in Canada. As well, the model can serve to assess the viability of a specific application for a facility by determining its potential impact on consumption in that community. Naturally the initial model will be relatively simple, but more refined models and programs will result through time.

Our two models are robust in that they account for nearly half the variation in consumption rates. We feel the excess variation is comprised mainly of "noise" (random variation) and unmeasured variables such as the quality of the performances, or marketing of a specific production or exhibition.

An explanation of the underlying assumptions and levels of measurement of multiple regression is contained in Appendix D. This appendix also includes some evidence that potential problems such as multicollinearity and heteroscedasticity do not invalidate our findings.

Multiple regression is an extension of simple regression. The idea is to predict or explain a specified dependent variable as a function of several independent variables. The elementary form of these models are linear, in which the best fit is defined in terms of least squared error. The quality or fit of a model can be loosely derived by examining the coefficient of multiple determination or what is more familiarly known as R^2. This can be interpreted as meaning the proportion of variance around the mean explained by the model. We also present the multiple correlation which is the

square root of R^2 and is essentially the Pearson R between the predicted values estimated by the model and the actual data values.

The regression coefficients in these sorts of models can be interpreted as the average amount of change produced in the dependent variable by a one unit change in the independent variable. The regression effects are all independent net of the effects of all other terms in the regression model.

We did not use a blind "shotgun" approach to model construction. Predictor variables were selected on the basis of inductive and deductive considerations. For example, in addition to the results of a zero-order correlation analysis, we screened predictor variables on the basis of their potential practical use, substantive significance and whether or not they conformed to our conceptual research design in a theoretically plausible fashion. The variables tested are described in Appendix A.

We now examine the first regression model. The variables which appear in the model are:

(i) the quality of the infrastructure in the community (using our overall summary index);

(ii) the language of the majority of residents (French or English); and

(iii) an attitudinal rating of the pride taken in Canadian culture (from the public opinion survey).

The *quality of the infrastructure* is the best single predictor in terms of proportion of the variance explained. The summary index includes both objective supply measures and perceptual adequacy measures. The strength of this term reinforces our contention that availability of supply is a singularly important criteria for cultural consumption. Communities scoring in the lower five per cent of infrastructure quality will have a five per cent lower consumption rate; those in the top five per cent can expect to have a five per cent higher rate.

The second term was *language group* and the effect of this term is net of and independent of the first term. We found that cultural consumption rates are lower in French communities than English communities with equivalent levels of infrastructure. French speaking communities that also have poor infrastructure (i.e., bottom five per cent) will exhibit an 11 per cent drop in cultural consumption. This highlights the regional bias we have previously noted regarding Quebec and indicates cultural differences in patterns of consuming culture. Cultural consumption will be approximately six per cent lower for French-speaking communities based on the B term for language.

The final term, *pride* in Canadian culture appears to act as a proxy for other opinion questions asked in the public survey. The more positive the opinions, the more often the consumption. A change of one on the score indicates a four per cent change in consumption.

Using this model we can predict overall cultural consumption in a community in terms of composite average visits. This predictive ability would enhance the ability to assess applications for capital funding by allowing the prediction of the effect on consumption brought about by a change in infrastructure. This model, with only three terms, accounts for about 40 per cent of the variance.

This model was retested with the addition of a cultural awareness index (the aggregate score on a test for correct recognition of names of Canadian performers). The inclusion of this term increases the variance accounted for to nearly 50 per cent.

These two models demonstrate both the strength and potential of a CIPIS-based decision-making process and reinforces the theoretical foundations of cultural consumption. While these models have strong explanatory abilities, their robustness could be significantly enhanced through additional available data such as the inclusion of interaction terms of non-linear transformations.

It is also possible to develop models for specific disciplines and sectors or to demonstrate the effect on consumption of altering a predictor variable. For example, a specific model could be developed to determine the effect on consumption rates of an

increase in the seating capacity for the performing arts in a community by a specific amount. Many policy alternatives could be evaluated with relatively low cost as the data required have already been collected and assembled into a coherent fashion.

7.0 TOWARDS A FRAMEWORK FOR DECISION MAKING

7.1 Introduction

The study has not been designed to provide a push-button program for deciding about public capital investment. Rather we are trying to inject some useful factual evidence into the decision process. The decision process for capital funding has never been explicitly formalized nor do we suggest it must be. However, on the basis of the CIPIS exercise, including our research and numerous discussions with experts and interest groups, we can propose a useful framework for the process.

The framework is based on four cornerstones:

- Merit
- Need
- Viability
- Fairness

These four cornerstones, which are not presented in any order, feed into the process of judgement.

We will now explain this model in more detail and discuss its relationship to CIPIS.

A Framework for Decision Making

These four terms are not rank ordered. Convincing arguments could be constructed positing the priority of need over merit, viability over fairness, etc... Equally compelling arguments could then be crafted arguing the reverse. In order to avoid a fruitless polemic we suggest that each of the four terms is a necessary, but not sufficient condition for deciding in favour of a capital allocation. Each cornerstone should be considered independently. It would be possible to produce a scoring system that would actually grade applications on the basis of these four factors and then provide an overall summary priority ranking that could be used for establishing queues. An application scoring highest on all four dimensions should receive priority treatment.

7.2 Merit

Beginning with the concept of merit, we see this as an essential ingredient of any cultural capital decision. The merit of the application is an abstract yet knowable concept that captures the notion of quality or worthiness. By this we mean the degree to which the proposed initiative will foster or produce artistic excellence. Ratings could be developed through a panel or jury system or simply be assessed by the Department of Communications. We do not wish to discuss the pros and cons of various merit rating systems since this is outside the purview of the present study. However, we do think it can be assessed and formally rated. This should constitute one of the four pillars of the decision framework.

7.3 Need

Need is another basic cornerstone of our proposed framework. Need is a tricky concept in any discussion of public allocations and this is particularly true when speaking of cultural needs. The concept is best viewed not as a basic prerequisite or exigency but rather as a set of important wants. Perhaps it is helpful to distinguish biologically-driven needs such as shelter and nutrition from psychologically-driven wants. The former are finite whereas there is an inexhaustible demand for the latter. D. Bell in the *Cultural Contradictions of Capitalism* (1978:22) argues that "What defines bourgeois society is not needs but rather wants." An alternative perspective is offered by A. Maslow who does not distinguish between wants and needs but rather refers to a

continum or hierarchy of needs ranging from biophysical needs to higher order self-expression and self-actualization needs. In this model, needs are relative. In our society biophysical needs are largely satisfied and governments are increasingly concerned with higher order needs such as cultural needs.[1]

The point is that need is a separate concern from merit and must be viewed relatively in terms of the degree or urgency of wants. From a public perspective, a need-driven principle will allocate on the basis of "worst first." CIPIS is uniquely equipped to provide this sort of information. It is possible to array communities in relative order of need. A similar approach can be applied to inter-sectoral and inter-disciplinary comparisons. We should note that needs can be defined at a range of levels -- viz., individual, organizational, community, regional and national. CIPIS is best suited to select communities, organizations and regions as units of comparison. We must recognize that needs at these different levels may often conflict.

At the community level, cultural need can be measured in various ways using several CIPIS indicators. One indicator is the percentage of individuals in the community expressing a desire for more of a specific type of culture (e.g., theatre performances or museum visits). Here they are expressing their intentions for more culture within a specific discipline or sector. Intentions are not always realized and the policymaker must be wary of relying solely on this type of data. CIPIS can buttress this perceptual measure with a behavioural indicator -- viz., the percentage that currently participate but have to go out of their own community to do so. This provides a conduct measure of expressed demand that is being frustrated within their own community. Another measure of need is the population growth for the community. A high growth rate would indicate an increasing population base, which will heighten future need. The corollary would also hold.

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[1] This concern with culture has spilled over into municipal politics. As Mr. Max Beck, Director of Social Planning for the City of Vancouver, noted at the CIPIS search conference, there are only so many sewers and roads to be dealt with. Once these tasks are completed cities begin to look at socio-cultural concerns.

Finally, since need is relative, we must account for the present level of infrastructure in arriving at an overall need score. One caveat regarding the quantitative measure of infrastructure is that it should be tempered with a qualitative facility condition score. CIPIS can only provide this for facilities included in the facility survey at the present time.

Combining these elements together we can construct a valid index for each community by sector (i.e., heritage, performing arts) or by a specific discipline (i.e., classical music, theatre, art gallery). All scores would be standardized (using a Z-score transformation). For example, the actual formula for the need score for performing art facilities would be:

FORMULA FOR PERFORMING ARTS NEED

NEEDPERF = ZOUTCLAS + ZDOCLAS + ZOUTLIVE + ZDOLIVE + ZOUTDANC + ZDODANC + ZPOPGROW - ZNPPERF

Prefix		Suffix	
Z:	variable was standardized	CLAS:	classical music
OUT:	had to go out of town to see ...	DANC:	modern or classical dance
DO:	would like to participate more in ...	LIVE:	live theatre
		POPGROW:	population growth
		NPPERF:	from 1976 to 1981 number of primary performing arts facilities

Relative need can now be estimated and compared in a semantically consistent manner at various levels such as (i) inter-typology group; (ii) intro-typology groups; (iii) community size; and (iv) region. Exhibit 7.1 provides the eight highest scores for both the performing arts and heritage sector.[1] These communities demonstrate the greatest expressed need.

7.4 Viability

The next cornerstone concept is referred to as a viability. Viability refers to the practical feasibility of a given project. This is another essential precondition for a successful application. The notion of viability is conceived in both organic and economic terms. The organic sense refers to the capacity for continued survival and life. This must be considered largely in terms of community support and the capacities of the applicant. Economic viability refers to the financial feasibility of the project. Sources of initial and ongoing capital and operating finances must be demonstrated. Similarly the market capacity must be examined in terms of the key socio-demographic and financial characteristics of the local (and visitor) market. The supply (infrastructure) characteristics are also crucial considerations since a mismatch of supply and demand can result in saturation and non-viability.

The evaluation of viability is a difficult and complex problem that can be partially supported by the CIPIS base. This capacity will improve through time as we secure a better understanding (perhaps through the trial and error of monitoring and evaluation) of the determinants of viability in diverse market settings. It is especially important to build this capacity now.

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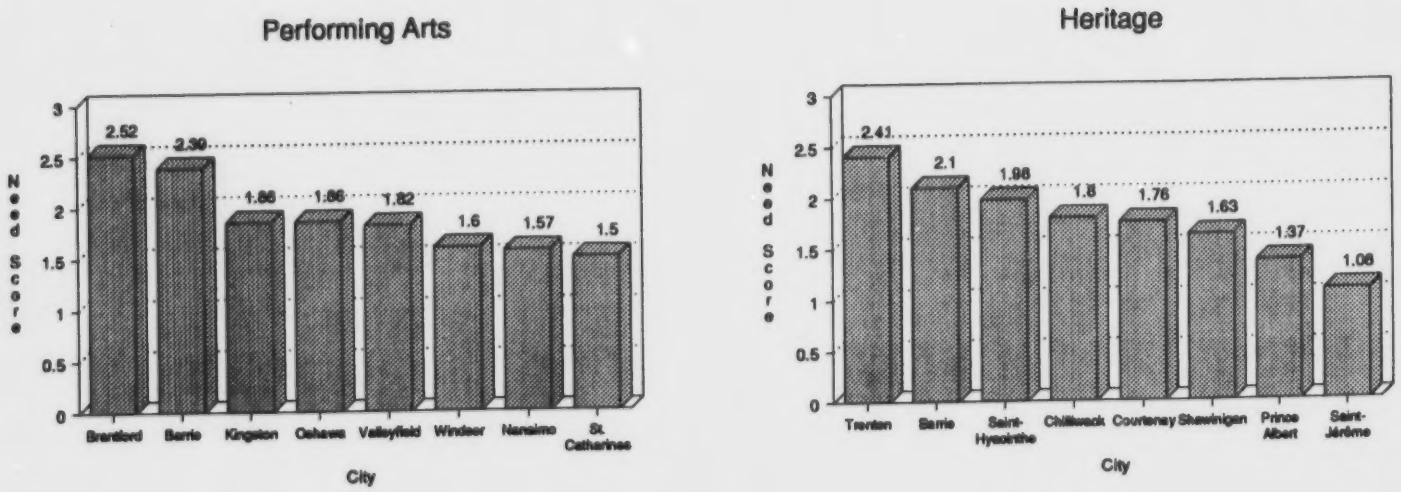
[1] The formula for need for heritage facilities in provided in Appendix E.

EXHIBIT 7.1
The Eight Highest Relative Needs Scores: Presented in Descending Order



Source: CIPIS Integrated Data Base.

In the past it was less challenging to create viable infrastructure projects since the relative impoverishment of cultural supply ensured the success of most projects. In the current situation, where we have a much richer and more abundant infrastructure, we must be more skilful in order to ensure viability. This includes careful consideration of the relative viability of new construction and renovation. It is particularly important to be able to inject some practical, empirical guidance into the viability concept since the enthusiasm and excitement surrounding the planning of many new cultural projects subverts a sober, rational consideration of viability.

Viability is best considered on a project-specific basis. The question of financial feasibility can be dealt with through a careful evaluation of costs or revenues in the context of a **long term** time frame. Too often issues of viability are either ignored altogether or else examined only in a myopic fashion (e.g., without consideration of the down-stream funding requirements such as the increased maintenance costs for a more elaborate facility).

Market capacity, or the ability of the economic catchment area to sustain the proposed operation, can be empirically evaluated using CIPIS (although in its current state, CIPIS will only provide the most basic ingredients of a market feasibility analysis).

Viability may be assessed through a comparison of a specific community to parallel communities. These may be based either on size or community typology. Some of the questions that may be addressed include:

i) does a community of similar size support the proposed level of infrastructure?

ii) what community characteristics are requisite for the vitality of the arts for a given level of infrastructure?

iii) what is a "typical composition" of facilities within that typology group?

This set of questions is not exhaustive, but it does provide insight into the types of questions that may be addressed. For example, Windsor as a large city, has an extremely high need score for performing arts. It has very few facilities for a city of its size and has a strong demand for arts (see Exhibit 7.2). Other issues concerning viability would be an assessment of the city in socio-demographic variables, as well as its economic robustness.

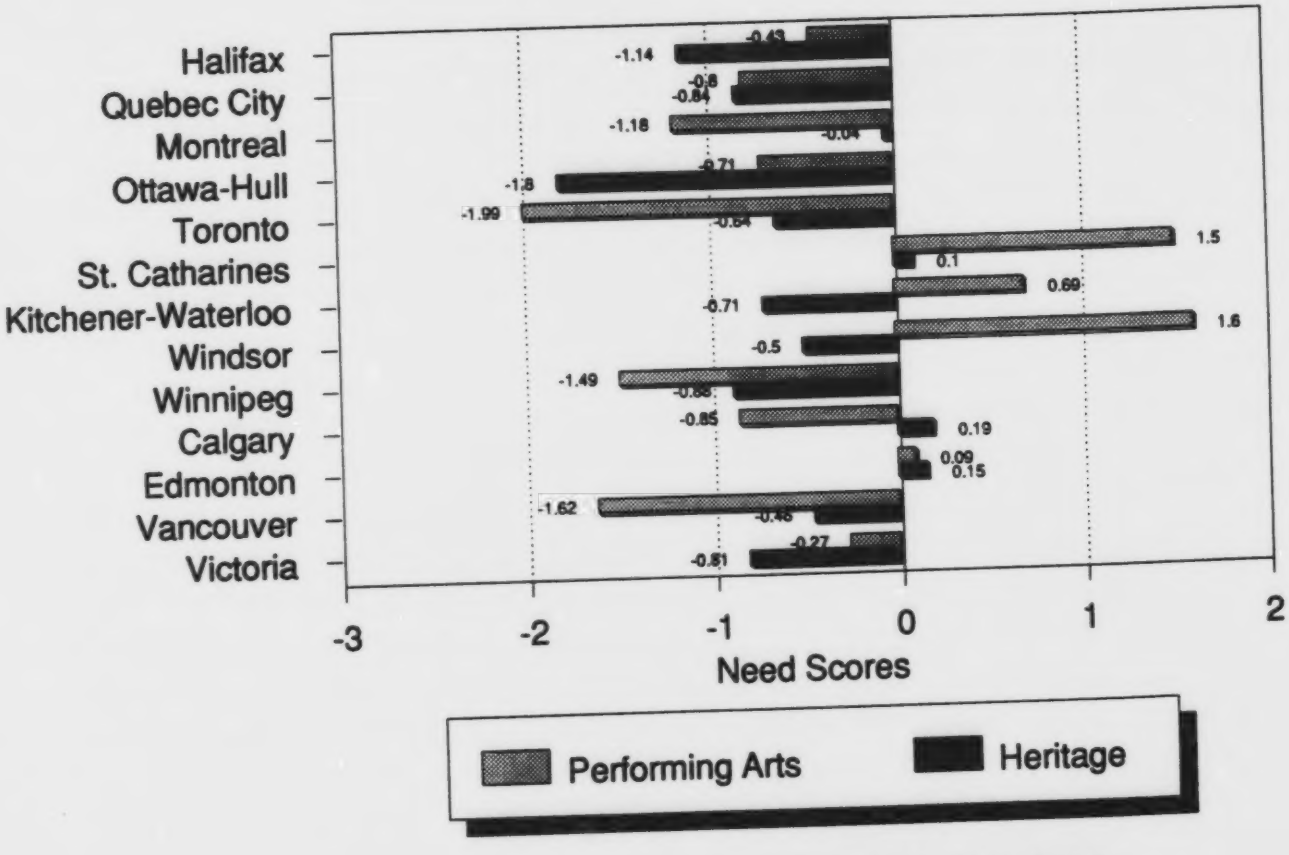
It may also be possible to use more specific predictive demand models to estimate market feasibility. A refined structural equation model constructed from the CIPIS case can serve as a simulation model to answer "what if" questions. These sorts of questions could be formally introduced into the project review and application process for SPCI (now the Cultural Initiatives Program, CIP).

A set of documents emphasizing the importance of documenting viability to applicants (along with methods and procedures for establishing it) would do a service to both applicants and governments).

7.5 Fairness

The final cornerstone of the framework is fairness. This is a normative concept (like merit) that refers to the equity or social justice of an application. Principles for fairness are policy considerations that must be established elsewhere. However, once they have been established they could be measured and weighted using CIPIS. Principles of fairness might include a sense of regional balance or proportional benefit. A review of funding history to the community (a variable included in CIPIS) could also help deal with this issue. Other considerations might be the social needs of special groups (e.g., handicapped, low income, natives, etc.). Cultural needs are not monolithic and will vary profoundly by social and geographic location. These sorts of questions can be rationally evaluated with the CIPIS base.

EXHIBIT 7.2
Need Scores for Large Study Communities



A zero score indicates the centre has an average level of need (or supply). A positive score means the community has a greater than average need. A negative score indicates the community is relatively well supplied, that is, it has a less than average need. A score of + / - 1.96 means the community falls into the best/ worst 2.5 per cent.
(The full need rankings are provided in Appendix D.)

To conclude, we are not suggesting the hegemony of any simple cornerstone, rather we are arguing for this framework as a simple yet effective basis for organizing and integrating the diverse considerations underlying a decision. We are not proposing a numerary that will churn out a quantitative answer on the basis of empirical inputs. The final synthesis and decision involves human judgement (as well as political factors). This framework, supported by reliable and valid knowledge, certainly permits a more effective and enlightened decision process.

8.0 CONCLUSIONS

8.1 Introduction

Having presented the results of our integrated analysis, the problem of transforming these findings into practical guidance for decision making remains. In this chapter we will summarize the major findings. The final chapter contains a series of recommendations.

8.2 Review of Findings

8.2.1 Existing Stock

Using a wide range of evidence we were able to describe the current level of cultural infrastructure. This description involved identifying the basic numbers of facilities and their physical attributes and capacities. These data are organized at the community level in an electronic data file. Some of the major findings are highlighted below:

- In the past 20 to 30 years Canada has developed a vibrant cultural infrastructure displaying considerable variety and capacity. Canadians in all urban communities have access to at least a partial supply of facilities supporting the production and consumption of arts and culture.

- Despite the preceding statement, it is obvious that there are profound differences in the level of infrastructure provided to different communities and regions. Generally speaking, larger CMAs are much better served than smaller CAs (even after having taken into account the relative differences in the population bases).

- Objective deficiencies in infrastructure, such as low number of facilities, are correlated by subjective measures such as satisfaction levels. Both types of indicators vividly

document the problem of inferior cultural supply in medium and smaller urban communities.

- There are important regional variations in the overall quality of cultural infrastructure. Compared on both objective and perceptual indicators, the Prairies demonstrate the best infrastructure, whereas Quebec displays the weakest.

- Secondary facilities have been shown to be a viable alternative to primary facilities in medium and smaller urban centres. Those medium and smaller communities with relatively more secondary centres perform much better on behavioural and perceptual indicators of cultural participation and satisfaction.

Physical Condition

- The overall condition of the existing stock is moderately good. Despite a series of significant specific problem areas, overall structural integrity and conditions of mechanical systems are good. Problems are more likely to result from the absence of certain features than deterioration of existing systems.

Performing Arts

- In general, the privately-owned and non-profit stock is in considerably worse condition than publicly-owned facilities.

- Specific recurring problem areas for performing arts facilities include: climate control systems, roofing and plumbing.

- Absence of rehearsal space is a problem for most facilities. Problems with ancillary equipment such as lighting and audio equipment are quite acute for privately owned and non-profit facilities.

Heritage

- Heritage facilities seem to be in somewhat better physical condition than performing arts facilities.

- The publicly-owned heritage stock is in better condition than the privately-owned or non-profit stock (although the gap is not as extreme as with the performing arts stock).

- Specific recurring problems for heritage facilities include: climate control systems (a much more urgent consideration in a custodial facility than in a performing arts centre), and air filtration systems.

- Conservation space, work space and public activity space are often listed as absent and needed by heritage facility managers.

8.2.2 Capital Needs

Repair and Improvement Costs

Performing Arts Facilities

- For performing arts facilities, about $150 million was spent on repairs and $22 million on improvements between 1983 and 1985 (across Canada).

- Repair and maintenance expenditures have followed a crisis-management style in non-publicly owned performing arts facilities.

- The projected repair costs for performing arts facilities are about $93 million for 1986 to 1988.

- Projected improvement costs are $138 million for 1986 to 1988.

Heritage

- Heritage facilities spent about $110 million on repairs from 1983 to 1985 and about $125 million on improvements.

- Projected repair costs for 1986 to 1988 are about $150 million.

- Projected improvement costs are nearly $200 million.

Total

- The total costs for repair and improvements to the existing stock from 1986 to 1988 is about $0.5 billion.

- The federal government is expected by the public facility rights to share about 20 per cent or $100 million of this cost. Other governments are expected to cover about 50 per cent with the balance coming from other sources.

8.2.3 Public Perspectives: Latent and Expressed Demand

- The public is viewed as the ultimate consideration in capital allocation decisions.

Cultural Consumption

- Consumption of arts and culture is very low compared to take-up of mass electronic media.

- The quality of infrastructure is a strong, independent cause of cultural participation.

- Participation in arts and culture generally rises with settlement size – i.e., larger communities tend to consume significantly more culture (on a per capita basis).

- Residents of smaller, and to a lesser degree, medium-sized communities often must leave their own community to access culture.

- Latent demand is highest in medium-sized communities.

- The majority of Canadians express a desire for more cultural infrastructure – particularly to support music performances and live theatre.

- Almost half of Canadians surveyed felt that a lack of facilities was dampening their personal rates of consumption of arts and culture (and this figure is significantly higher in Quebec).

- We constructed a community typology on the basis of both empirical and conceptual considerations. This typology groups our 76 cities into seven generic communities. The typology is based on seven separate dimensions – (i) a large metropolitan complex factor, (ii) a cultural demand and vitality factor, (iii) an older-smaller community factor, (iv) an established anglophone urban factor, (v) an upper SES/high culture factor, (vi) an economic robustness factor and (vii) a cultural antipathy factor.

Perceived Importance of Infrastructure

- Most Canadians find cultural facilities quite important to their quality of life.

- In the performing arts area, expressed preferences reveal that general purpose facilities and concert halls are most desirable followed by theatres and then facilities for opera and dance.

- Heritage facilities are rated as highly desirable by most Canadians, although this is less true in Quebec.

Public Attitudes to Government Funding

- When queried about government funding, most Canadians support the idea that the government should financially support arts and culture. The proportion of positive attitudes has increased over the past seven years.

- Public support is highest for funding to heritage (over 80 per cent in favour) followed by the visual and performing arts, cultural industries and then individual artists and popular music. The public seem much more favourably disposed to the concept of government financial support of bricks and mortar than to support of individual artists.

- Nearly half of Canadians (45 per cent) feel funding of cultural facilities should be increased. This is comparable to attitudes to sports facility spending and greater than attitudes to military and defence spending. However this public support is substantially less than for medical facilities, transportation and parks and recreation. Less than one in five Canadians want spending on cultural facilities decreased.

8.2.4 Supply-Demand Modelling

- Linear probability models were constructed to predict and explain cultural participation. These models were estimated at both the community (aggregate) level and the individual (unit) level.

- The community models are quite simple and relatively powerful. On the basis of infrastructure quality, language and attitudes to culture, we can account for nearly half the variance in cultural participation.

- Infrastructure quality has a powerful, positive impact on participation, net of the effects of socio-demographic composition of the community. All other things being equal, places with better infrastructure participate in culture significantly more. Supply does apparently lead demand.

  Francophone communities engage in less participation in arts and culture.

- A much more complex, individual level model was constructed with similar explanatory levels.

- These types of models, using more specific sectoral or disciplinary dependent variables can serve as useful simulations of what would happen if a certain type of facility was added to a given community.

- Considerably greater substantive returns are possible with further, more sophisticated modelling.

8.2.5 A Framework for Decision Making

- Based on the study, we have developed a decision making model.

- The model features four, independent cornerstones that can feed into a judgement. These are: (i) Merit (ii) Need (iii) Viability, and (iv) Fairness.

- Each cornerstone can be independently rated to assign a priority score to any given application.

- *Merit* refers to the artistic quality or excellence of the proposal.

- *Need* is a complex concept related to the relative urgency of wants in a given community.

- *Viability* refers to the practical feasibility of a given project in terms of a project's own qualities and the capacity of the host community to provide market sustenance.

- *Fairness* is viewed in restricted terms to deal with whether or not communities are getting a fair return on their tax dollars.

- A series of operational procedures are presented for implementing this approach.

8.2.6 Establishing Priorities

A series of empirically-guided suggestions regarding priority setting follow from these projects. Some of these suggestions are quite general in nature, whereas others are more specific to the Cultural Initiatives Program.

- The first suggestion is to *substantially increase capital funding levels* for infrastructure. The recommendation is based on such evidence as the strong positive impact of infrastructure on the overall system of production and consumption. Infrastructure leads a mutually reinforcing cycle of enhanced production, distribution and consumption of arts and culture. This has been shown to benefit the public, the arts-goer, the artistic community and those involved in distribution. There are also tangible economic benefits from such investments. Further evidence supporting such a recommendation includes a range of behavioural and attitudinal data showing that much greater levels of demand are possible, particularly in certain areas (i.e., places and sectors). There is a clear mandate from the taxpaying public to increase levels of investment in the capital infrastructure, and this public support has increased over the past seven years.

- A two track or two streamed approach to infrastructure investment is recommended. The first track would continue to nourish the state-of-the-art in (arguably) Toronto, Montreal, Vancouver, Winnipeg, Edmonton, Calgary, Ottawa and Halifax. The second track would focus on accessibility with a view to encouraging general cultural participation.

- *Greater organizational consolidation of the cultural capital allocation function* at the government level is recommended. A revised CIPIS could provide a cross-cutting information system to serve both functions and help ensure harmonious, mutually informed decision making.

- *Heritage facilities* appear to be a high public priority. Similarly, music and concert halls, as well as theatres for live theatre are recommended priority areas.

- Support to greater, more creative, and more skilful development of *secondary facilities* in communities lacking primary cultural facilities is highly recommended.

8.2.7 Improving the Viability of CIPIS

In the process of completing this study, it has become quite apparent that there is a real need for a comprehensive, ongoing cultural information system. The absence of such a system frustrates effective planning, policy development, marketing and evaluation of arts and culture. These operations occur within the Department of Communications, but a coordinated intelligence system would support these functions in a variety of organizational contexts.

There are many good partial sources of cultural information germane to these applications, but nowhere are these linked into an organized whole that permits practical access. CIPIS was an attempt to organize information related initially to the challenge of capital infrastructure planning. Although it provides the best approach yet for dealing with this problem, we recognize certain significant limitations. The lessons gained from conducting the CIPIS projects can provide guidance for the larger problem of constructing a general cultural information clearinghouse. We suggest:

- CIPIS be viewed as a foundation for a more advanced, comprehensive, cultural information system. This system should provide information on all three basic aspects of the cultural system – production, consumption and distribution.

- The major shortcoming of CIPIS is the absence of information on human capital to complement the information on material capital. For this reason, and following the concluding remarks of several search conference participants, we strongly recommend that information on the supply and status of artists (and supporting occupations) be incorporated in a renewed system. The ongoing Status of the Artist survey data can and should be incorporated in a community-level cultural infrastructure system.

- Considerable interest in such a service has been expressed by some provinces and larger municipalities. A reciprocal sharing and data exchange could be effective. This sort of service could be made available to applicants to assist in conducting feasibility analyses and preparing proposals (e.g., for CIP).

- A special rural component to deal with the unique cultural problems of non-urban populations.

- Annual workshops to share CIPIS-based information and research are recommended. Other communications strategies such as newsletters or publications might also be considered.

PART II

Culture in Canada: Consciousness and Conduct

Analysis of the Integrated CIPIS Data Base 1989

1.0 INTRODUCTION

1.1 Overview

Canadians have demonstrated an ongoing fascination with their cultural identity. Issues of cultural identity have permeated public discourse in Canada since Confederation. In addition to ongoing public debate, a series of national (and provincial) special studies and commissions have considered the role of arts and culture in Canadian society. Indeed, issues of national identity and cultural awareness are never far from our collective national consciousness. It is essential that policies and programs be firmly based on our better understanding of the links between awareness, consumption and participation.

Cultural awareness is a precondition for informed debate. In fact, basic awareness of arts and culture can be viewed as a foundation for knowledge, interest, consumption and participation. But what indications do we have concerning the basic level of cultural literacy in Canada? How well do Canadians perform on basic tests of their awareness and knowledge levels? Furthermore, how is cultural awareness and knowledge segmented within Canadian society? What are the causes (or at least the predictors) of awareness? What are the effects or consequences of cultural awareness? These are some of the questions this report begins to answer. The answers are both surprising and provocative.

In addition to being stimulating, the evidence and conclusions offer many practical implications. The findings help increase our understanding of how Canadians think, feel and behave with respect to the arts. This type of knowledge can provide a useful mirror in which the public, governments, artists and distributors can see themselves and their environments. This research also provides a springboard for further research and development on how to strengthen the bond between artists and audiences (i.e., linking stages and publics). More refined research is needed that will ultimately enable marketers of our cultural products to target more adroitly for improved box office and participation results.

1.2 Issues

These are the basic issues:

a) What are Canadian levels of awareness of some important individual Canadian cultural figures? What are the overall levels of awareness?

b) How knowledgeable are Canadians about our cultural figures? (Once again, we are interested in knowledge of specific figures and overall knowledge levels).

c) How do cultural awareness and knowledge vary by different segments within Canadian society?

d) How does awareness vary by the type of culture considered?

e) Language and Awareness. To what degree is French and English cultural awareness self-contained (i.e., awareness is restricted to figures from within one's own language group). What are the levels of crossover awareness? What are the awareness patterns of non-charter language group members?

f) What are some overall (and selected specific) levels of cultural consumption?

g) How do these patterns vary by segments of society?

h) What are some overall (and selected specific) levels of active cultural participation?

i) Causes/Predictors of Awareness/Knowledge. What factors seem to influence levels of knowledge and awareness?

j) Consequences/Effects of Awareness/Knowledge. What effects are apparently produced by awareness and knowledge? In particular, what impact does cultural consciousness have on behaviour?

k) Conclusions and Implications. What does the analysis mean?

1.3 Sources of Evidence

Our evidence for addressing these issues is drawn from the public survey component of the 1986 Community Infrastructure and Cultural Participation Information System (CIPIS). In this survey, 3,216 individuals across Canada (representative of the 76 urban centres with populations of at least 25,000) were asked about their awareness and

knowledge of Canadian cultural figures, their patterns of consumption and participation in arts and culture, their opinions about Canadian arts and culture, and their sociodemographic characteristics. The survey instrument is appended to this report.

Survey data were analyzed using basic descriptive statistics (e.g., means, frequencies), cross-tabulations and bivariate measures of association. In presenting the findings, we supplement these statistics with graphic illustrations of key results.

1.4 Organization of the Report

The remainder of this report is organized by the major issues. Section Two, entitled Awareness and Knowledge of Canadian Culture, provides a detailed summary of the cultural awareness and knowledge exhibited by Canadians, and how knowledge of prominent cultural figures varies by population segment.

In Section Three, entitled Consumption of Arts and Culture, we present findings on Canadians' consumption patterns, in terms of visits to both cultural facilities (e.g., museums, art galleries and libraries) and performing arts attractions (e.g., music, dance and theatre).

Section Four, Participation in Arts and Culture, details our findings on Canadians' participation in artistic and cultural activities. Levels of participation in both the performing arts and the visual arts are described.

Interrelationships among cultural awareness/knowledge, consumption, participation, attitudes, and pride in Canadian culture are addressed in Section Five, Linkages and Interdependencies.

Finally, in the last section, we draw conclusions and implications from the various research findings. In addition, we identify issues that warrant further research.

2.0 AWARENESS AND KNOWLEDGE OF CANADIAN CULTURE

Cultural consciousness reflects our awareness, recognition and knowledge of the cultural system. It can be argued that consciousness precedes, and to a large degree motivates cultural behaviour. In this section of the report, the topics of awareness and knowledge are reviewed. Our findings are summarized in a series of tables appended to this report (see Tables G.1 to G.6 in Appendix G). The key results are described below.

2.1 Awareness of Canadian Cultural Figures

The first general research issue is the question of what level of awareness of arts and culture is evident in the Canadian population. There are several more specific hypotheses and sub-issues contained within this core issue. These include the following questions:

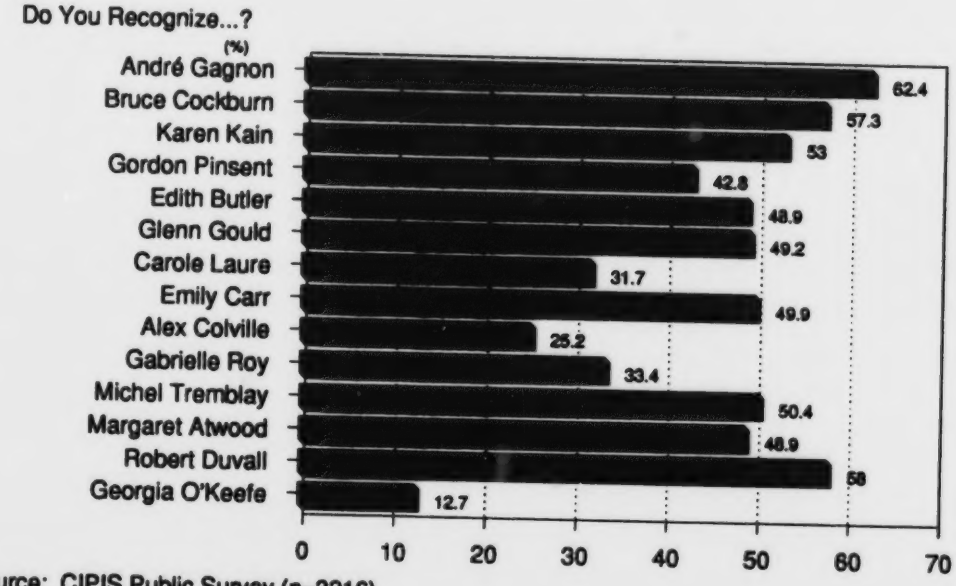
> How aware is the public of individual elements within the cultural system? Which events, disciplines, and people are salient? How does awareness vary across the various disciplines and sectors of arts and culture?

We have chosen to seek an indication of awareness through an analysis of how aware the public is of individuals within the cultural system. How much do Canadians really know about Canadian culture through the individuals responsible for its production and performance? The first step in determining how we fare in terms of our cultural awareness is to find out what names stand out in the minds of Canadians.

Respondents to the public survey were read the names of 14 persons associated with various cultural disciplines, 12 of whom were Canadian. A balance of both French and English cultural figures was chosen to reflect the performing, visual and literary arts. As we see in Exhibit 2.1, overall recognition is moderate. Awareness is highest for performing artists (particularly musicians), and quite low for creative artists, particularly visual artists. It is important to bear in mind that this is just "claimed awareness" or top-of-mind recognition; that is, aided responses to a question asking

respondents if they recognize "artist X." As we shall see, awareness does not necessarily imply knowledge.

EXHIBIT 2.1
Mean Percentage of Respondents Recognizing Cultural Figures' Names



Source: CIPIS Public Survey (n=3216)

Quite interestingly, André Gagnon (a francophone artist), was the most readily identified artist (62 per cent). He was followed closely by Bruce Cockburn (57 per cent) and Karen Kain (53 per cent). At the lower end of the scale, only one quarter of Canadians recognized Alex Colville, and nearly one third were aware of Carole Laure and Gabrielle Roy.

Disciplinary Variation

Although performing artists appear to enjoy greater popularity in terms of top-of-mind recognition, there are significant variations in awareness within disciplines. For example, over 42 per cent of respondents were aware of Newfoundland born actor Gordon Pinsent, whereas only 32 per cent had ever heard of Quebec actress Carole Laure (linguistic differences account for most of this effect, as we shall see later). Similarly, close to half of those surveyed had heard of author Margaret Atwood, yet Gabrielle Roy was recognized by only one third of respondents. This finding is surprising, given that much of Roy's work is available in translation. Finally, Glenn Gould and André Gagnon, who are among the most well known and celebrated Canadian musicians, do not appear to share equal prominence in the minds of Canadians. Whereas close to two thirds of those surveyed recognized André Gagnon, just about one half had heard of Glenn Gould.

2.2 Knowledge of Canadian Cultural Figures

We now turn to the more demanding, and interesting question of cultural knowledge. What are the overall levels of knowledge about arts and culture? In contrast to awareness, which refers to basic consciousness or recognition, knowledge refers to the truth content of cultural images, i.e., the actual understanding of what that cultural figure named does.

At the risk of appearing somewhat offhand, one might observe that (as we have measured it) "awareness is cheap." Anyone can claim to be aware of any person. In fact, many people will do just that, unencumbered by little details such as the fact that they really have no idea who the person truly is. *Recognizing peoples' capacity for exaggerating awareness levels (a variation on the survey bias known as social desirability bias),*

we went on to ask a couple of basic questions to verify that awareness was founded in true knowledge. Sadly, but not unexpectedly, the rather modest levels of awareness discussed in the last section are radically mitigated when verification is required.

The knowledge test was basic but effective. It involved two questions – (i) What does he/she do? and (ii) Is he/she Canadian? These simple questions were very revealing in their ability to distinguish the actual truth content of Canadians' cultural images. Exhibit 2.2 provides the complete breakdowns for all 14 figures included in the survey.

EXHIBIT 2.2
Awareness and Knowledge of Canadian Cultural Figures

Performing Artists	Do You Recognize...? (%)	What Does He/She Do? (%)	Is He/She Canadian? (%)	Percentage of Aware who Really Knew	Correct i.e., Fully Knowledgeable (%)
André Gagnon	62.4	74.1	97.6	68.0	37.3
Bruce Cockburn	57.3	86.6	88.8	64.0	36.5
Karen Kain	53.0	76.7	94.6	62.0	32.9
Gordon Pinsent	42.8	85.9	98.2	74.0	31.5
Edith Butler	48.9	78.1	34.6	59.0	28.7
Glenn Gould	49.2	72.4	90.6	53.0	26.1
Carole Laure	31.7	86.3	91.5	68.0	21.7
Visual Artists					
Emily Carr	49.9	57.9	92.5	46.0	22.9
Alex Colville	25.2	58.5	93.5	38.0	9.6
Literary Artists					
Gabrielle Roy	33.4	68.3	97.6	54.0	18.2
Michel Tremblay	50.4	45.1	97.4	33.0	16.6
Margaret Atwood	48.9	78.1	93.1	60.0	29.4
American Artists					
Robert Duvall	58.0	71.7	64.8	24.0	13.8
Georgia O'Keefe	12.7	34.6	64.7	9.0	1.1

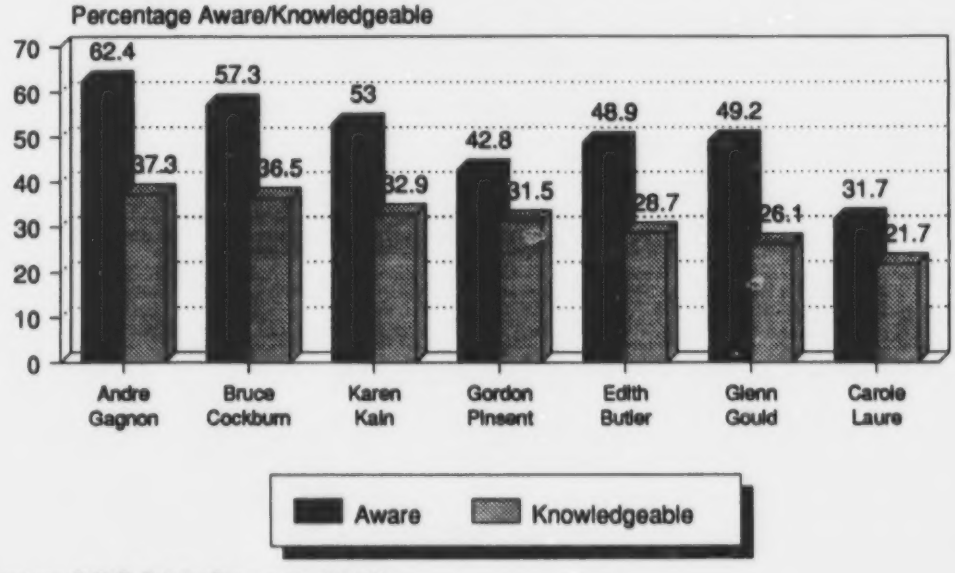
Source: CIPIS Public Survey (n = 3216).

Summing across all figures, it is apparent that only about half of those who "recognized" a figure knew what he or she did and his or her nationality. The ratio of knowledge to recognition varies radically from figure to figure. The highest ratio of knowledgeable to "aware" is for Gordon Pinsent, with nearly three out of four of those who recognized him knowing he was a Canadian actor. Of the rest of the Canadian figures, Michel Tremblay generates the lowest ratio of "knowledgeable recognizers." Only about one out of every three Canadians who claimed to recognize Tremblay knew that he was a Canadian playwright ("...gee I thought he played left wing for the Nordiques!"). Alex Colville produced similarly high levels of guessing (i.e., those claiming awareness who did not really know). Despite the regrettable levels of error associated with some of these major Canadian artists, generally speaking, about two thirds of respondents claiming to recognize a figure truly knew what the figure did and most of those who knew the occupation correctly identified the figure's nationality.

Having tried this knowledge verification approach in a national survey two years prior to the CIPIS survey (see the 1984 *Evaluation of the Special Program of Cultural Initiatives Final Report*, Ekos Research Associates), we knew that it was easy to criticize the Canadian public on their levels of arts and culture literacy. In the survey two years prior to this one, fully 40 per cent of Canadians thought Norman Rockwell was Canadian. However, the substitution of Robert Duvall provides little relief for our respondent group, since almost two out of three Canadians (incorrectly) think Duvall is Canadian!

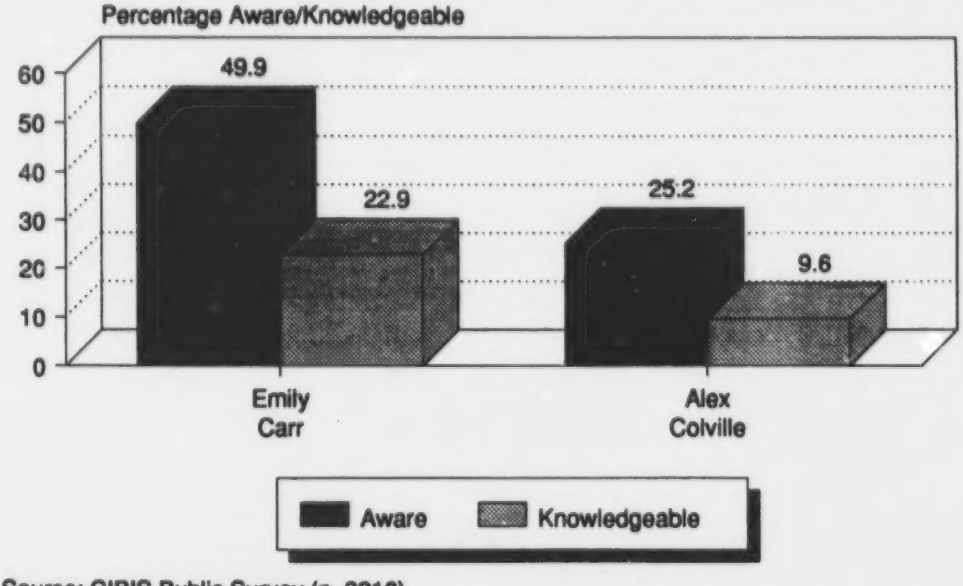
Exhibits 2.3, 2.4 and 2.5 compare the percentage of respondents aware with the percentage knowledgeable for Canadian performing artists and selected visual and literary artists.

EXHIBIT 2.3
Comparison of Awareness and Knowledge of Selected Canadian Performing Artists



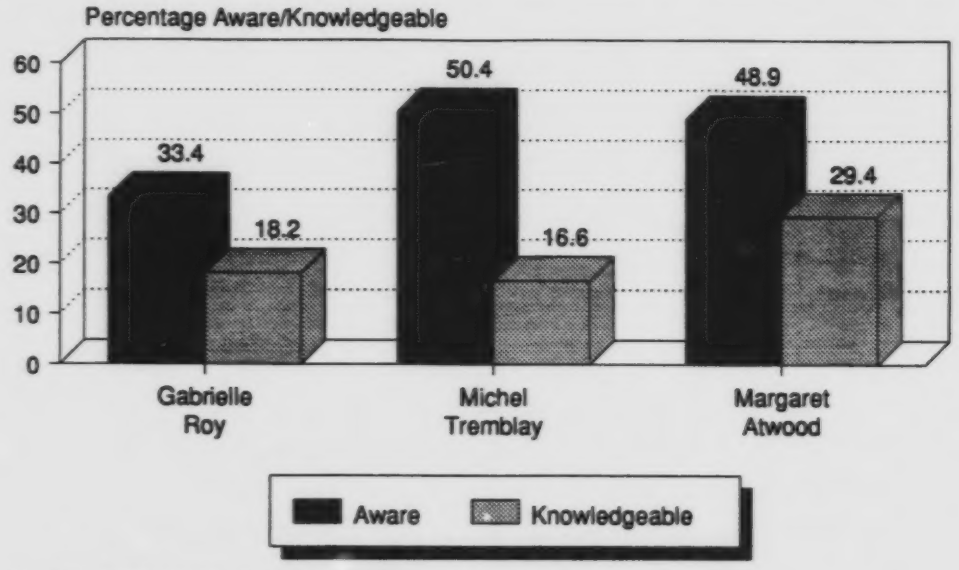
Source: CIPIS Public Survey (n=3216)

EXHIBIT 2.4
Comparison of Awareness and Knowledge of Selected Canadian Visual Artists



Source: CIPIS Public Survey (n=3216)

EXHIBIT 2.5
Comparison of Awareness and Knowledge of Selected Canadian Literary Artists



Source: CIPIS Public Survey (n=3216)

As one can readily see, knowledge levels are substantially lower than awareness levels for all types of artists. It is somewhat depressing to think that less than one in three Canadians really knows that Karen Kain is a Canadian dancer (see Exhibit 2.3). Alex Colville, one of our most internationally renowned visual artists (see Exhibit 2.4), is "known" by less than one out of ten Canadians. Exhibit 2.5 illustrates a similar trend for the literary arts. For example, despite broad translation and frequent appearance on secondary school curricula, only about 18 per cent knew the profession and citizenship of Gabrielle Roy.

These inauspicious knowledge levels should cause considerable concern. Many have echoed the sentiment expressed in Bovey's recent report on funding of the arts that marketing of the arts is a serious problem in Canada. These figures vividly express just how serious the problem is. If we know this little about our cultural superstars, then what chance do the other forty odd thousand working artists in Canada have? There are very few products or services that are successfully marketed without basic awareness and knowledge levels. To say that this is an area for further promotional and educational efforts is something of an understatement.

2.3 Variations in Levels of Awareness and Knowledge

We have reviewed the overall distribution of cultural awareness and cultural knowledge in Canada. The obvious conclusion of this exercise is that the thus far measured collective level of cultural literacy is quite unimpressive. *One practical implication is that in order to stimulate greater levels of cultural participation, it is advisable to promote higher levels of awareness and knowledge.* A recent community-level analysis of the relationship between awareness and overall cultural participation (see the 1985 *Final Report on the Evaluation of the Special Program of Cultural Initiatives,* Ekos Research Associates) revealed a correlation in excess of +.6. There are strong reasons to believe that cultural consciousness has a strong causal impact on cultural behaviour.

But where might we start priming the cultural pump? Effective marketing, promotion and communications require a segmentation of the potential market into distinct groups. How does awareness/knowledge vary by major sociodemographic groupings. These questions have important practical implications for identifying communication targets of greatest need and for selecting the best messages and media to reach these market segments. In addition, on a more theoretical level, it is extremely interesting to identify and explain variations in cultural consciousness within the mosaic of Canadian society.

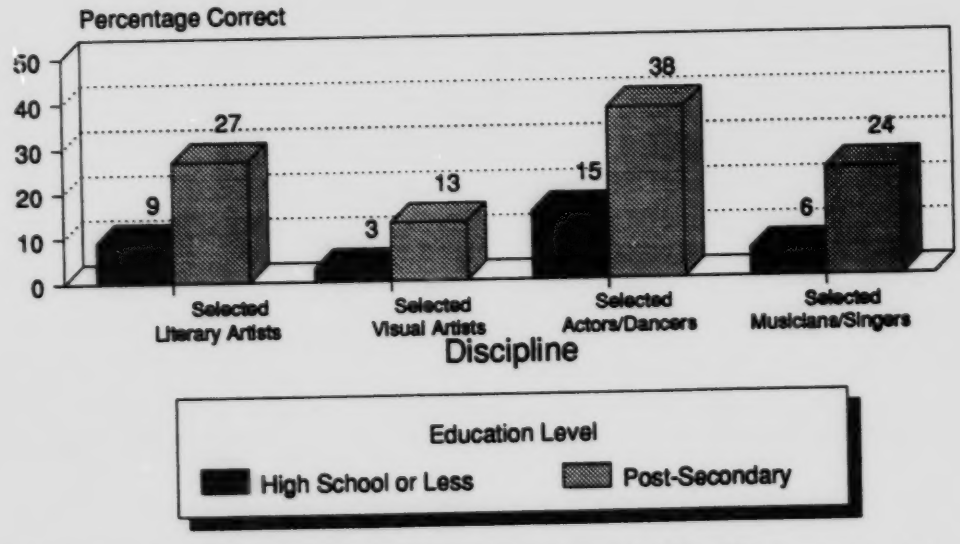
In this section, we present findings on how cultural awareness and knowledge levels vary according to a variety of factors, such as education level, gender,

region of the country and community size. (Detailed summaries of these results are presented in Tables G.1 to G.6, in Appendix G.)

Education

Even the most casual student of cultural behaviour knows that education is one of the most powerful predictors of cultural activity. Therefore, it is not surprising that one of the best predictors of overall knowledge of the various cultural figures was education. High levels of education were usually associated with high levels of knowledge, particularly for the visual and literary arts (Exhibit 2.6). Of those who had at least some post-secondary education, close to 13 per cent were knowledgeable (i.e., regarding name, occupation and Canadian citizenship) of both Alex Colville and Emily Carr. Those who had not had some post-secondary education were more likely to be unaware of either artist. Similarly, those who had some advanced education were three times as likely to know all literary artists mentioned.

EXHIBIT 2.6
Levels of Overall Knowledge by Educational Attainment



%=Proportions knowledgeable of figures' name, discipline and citizenship
Source: CIPIS Public Survey (n=3216)

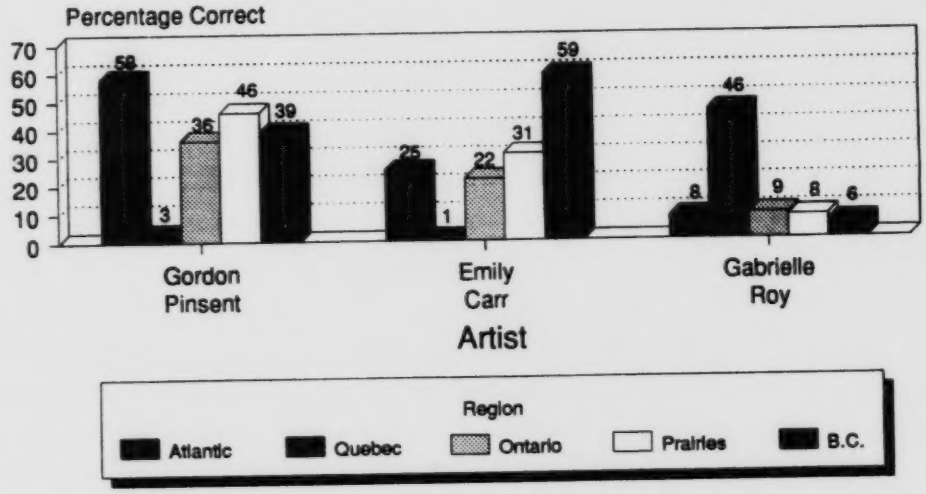
Region

As we will discuss later in this section, cultural awareness and knowledge were related to ethnolinguistic affiliation. Not surprisingly, region was also a strong predictor of knowledge. *Regional disparities in knowledge of Canadian cultural figures were usually dictated by the home region of the artist rather than the discipline he/she represented.*

In most cases, "native sons" were best known in their home region; outside of a home province, many of the artists were virtually unknown. For example, 58 per cent of respondents from the Atlantic provinces knew the name, occupation and citizenship of Newfoundland born actor Gordon Pinsent, as opposed to only three per cent of Quebecers and just over one third of Ontarians (see Exhibit 2.7). Another example of the geographic isolation of some cultural figures is Emily Carr. Considering the small percentage overall who knew of the artist, 59 per cent of respondents from British Columbia were familiar with her, whereas only one per cent of Quebec respondents were able to identify her name, discipline and Canadian status. Francophone artists such as Michel Tremblay and Carole Laure were also unknown outside of Quebec. The results for author Gabrielle Roy are an anomaly to this pattern. A native Manitoban, she was virtually unknown in the Prairies. However, she was well known in Quebec, the province in which she lived during her most prolific years, and as we shall see when we look at settlement size, those who knew her were more likely to live in larger communities such as Montreal and Quebec City.

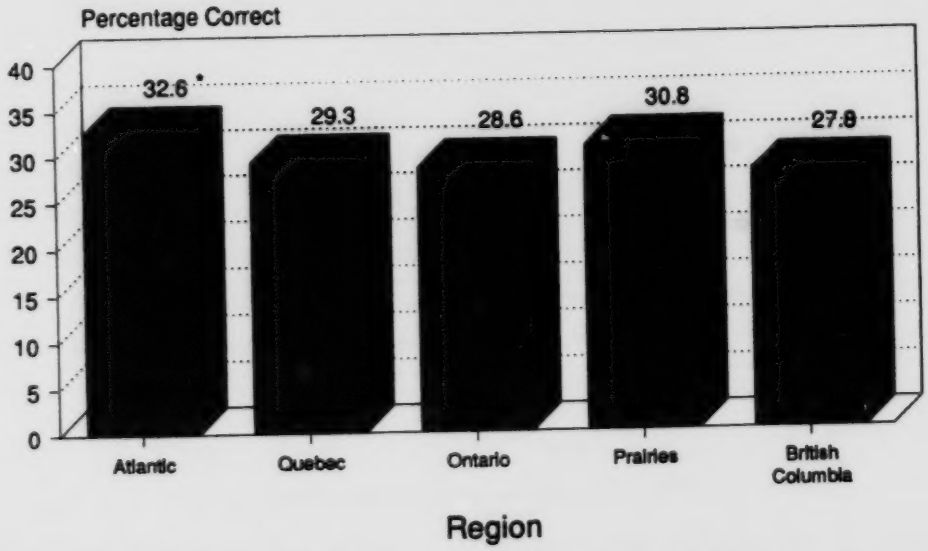
Another noteworthy finding in the regional distribution of overall knowledge is that British Columbians rated poorest in our test of cultural knowledge. Exhibit 2.8 illustrates regional variations in overall knowledge (i.e., of name, discipline and citizenship) of all 14 cultural figures. Respondents from Atlantic Canada scored highest in overall cultural knowledge (mean = 32.6 per cent correct) and those in British Columbia lowest (mean = 27.8 per cent correct). The only exception to British Columbians' poor knowledge is for Emily Carr, a Victoria native (see Exhibit 2.7).

EXHIBIT 2.7
Overall Knowledge of Selected Artists by Region



Source: CIPIS Public Survey
(valid n's vary by artist)

EXHIBIT 2.8
Overall Knowledge of Selected Cultural Figures by Region



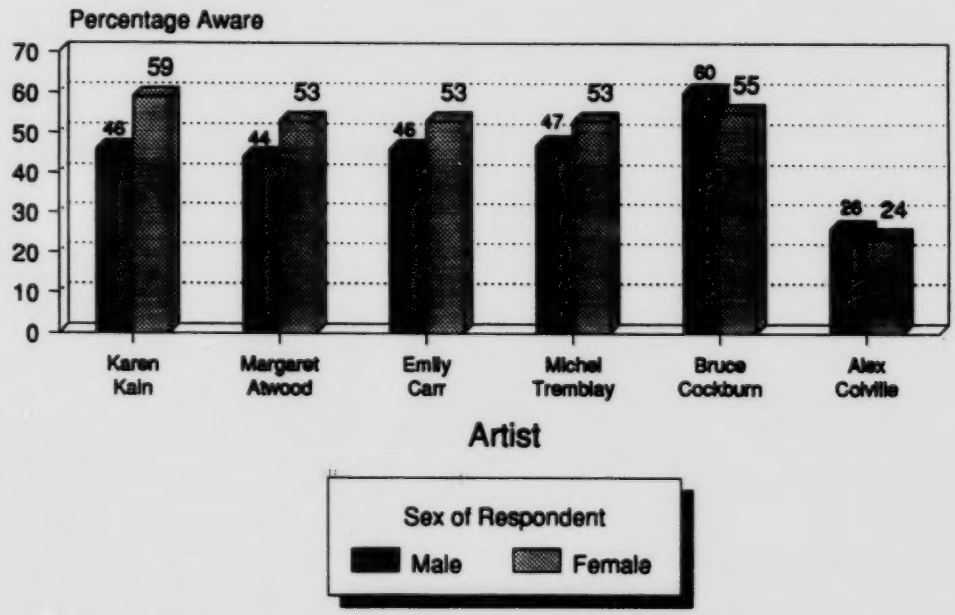
Source: CIPIS Public Survey (n = 3216)

* Means differ significantly at $p < .01$.

Gender

Overall, males and females were similar in their cultural awareness. However, the few differences that did appear were interesting. As we see in Exhibit 2.9, women were more likely to recognize female artists than men. For example, just 46 per cent of male respondents were aware of Karen Kain, compared to 59 per cent of females. Karen Kain's appeal may be explained by the fact that females were found to attend more dance performances than men (see Section 3.1). Similarly, more women than men were aware of Margaret Atwood (53 per cent and 44 per cent, respectively). Emily Carr was also better recognized among women than men (53 per cent versus 46 per cent), a fact that is partially explained by females' higher average number of annual visits to art galleries (see Section 3.1). The only artist whom significantly more men then women recognized was Bruce Cockburn (60 per cent versus 55 per cent). This may be partially due to the higher attendance at popular music performances by males (see Section 3.1). Men and women did not differ significantly in their recognition of Alex Colville.

EXHIBIT 2.9
Gender Differences in Awareness

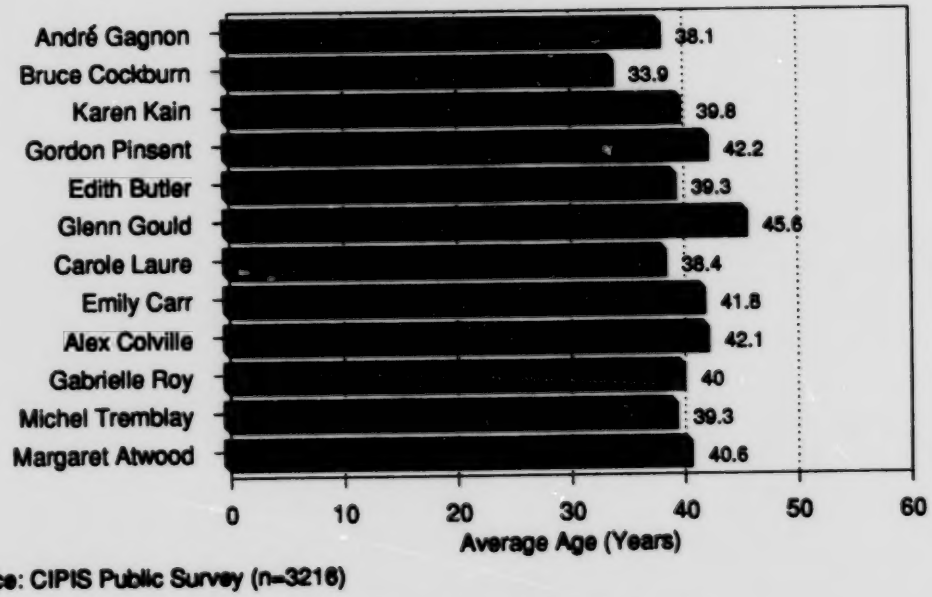


Source: CIPIS Public Survey (n = 3216)

Age

Exhibit 2.10 presents the average age of respondents who recognized the name and correctly identified the discipline and citizenship of each of the Canadian artists. The two visual artists were best known by older respondents. Three years separates the average age of respondents knowledgeable and those not knowledgeable of Emily Carr (41.8 years versus 38.7 years) and Alex Colville (42.1 years versus 39.1 years). The literary artists were also best known by comparatively old Canadians, with an average age of approximately 40 years for each. There was more variation in the average ages of those knowing performing artists. Mean ages range from 33.9 years for those knowing Bruce Cockburn (compared to a mean of 42.6 years for those who did not) to 45.6 years for those knowing Glenn Gould (compared to 37.2 years of age for those who did not).

EXHIBIT 2.10
Average Age of Respondents Knowledgeable of Selected Canadian Artists

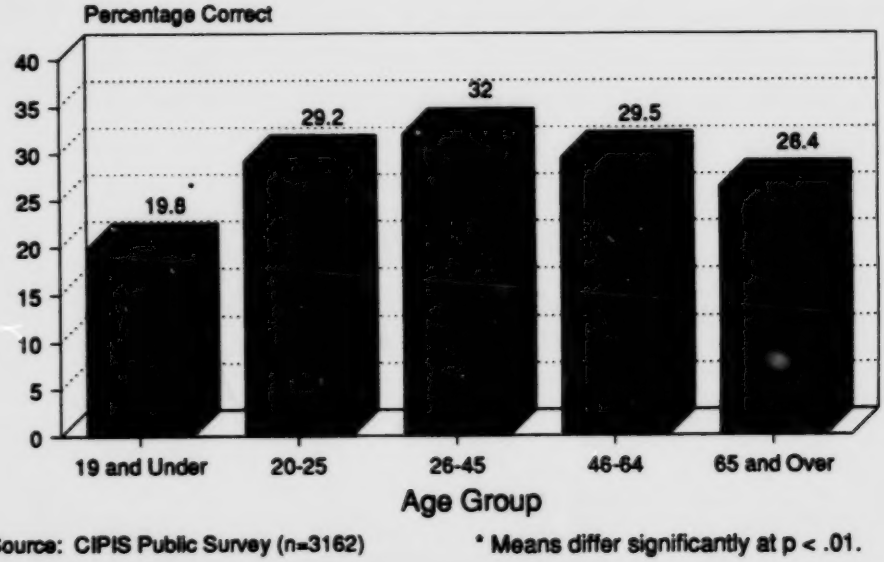


Source: CIPIS Public Survey (n=3216)

Numbers represent the average age of respondents who recognized the name and correctly identified the discipline and citizenship of the artists.

In Exhibit 2.11, variations in overall knowledge (i.e., of the name, discipline and citizenship of the 14 cultural figures) by age group are presented. Overall, Canadians aged 19 and under were least knowledgeable (mean = 19.8 per cent correct), while those aged 26 to 45 were most knowledgeable (mean = 32.0 per cent correct). The trend is for cultural knowledge to increase with age up until the 26 to 45 age group, after which knowledge decreases slightly for older-aged Canadians.

EXHIBIT 2.11
Overall Knowledge of Selected Cultural Figures by Age Group



Source: CIPIS Public Survey (n=3162) * Means differ significantly at $p < .01$.

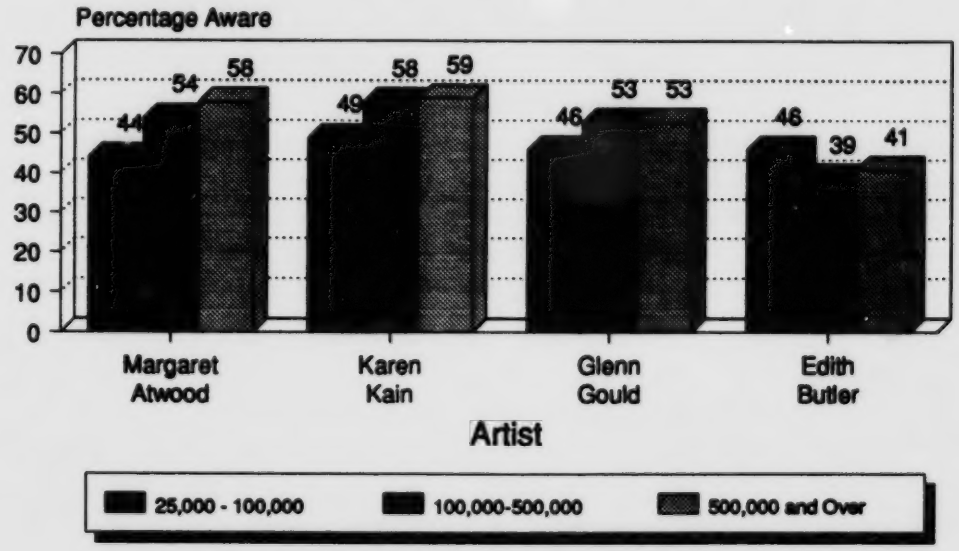
Numbers represent the mean percentage score on an index of overall knowledge of the 14 cultural figures.

Settlement Size

The issue of access to arts and culture is closely linked to that of community size. People in smaller communities often express frustration at the lack of facilities in their area, and consequently, their consumption levels are often much lower than those of residents of larger cities (see Section 3.1). This appears to be true of cultural awareness, although the relationship is not always linear (see Exhibit 2.12 below), as in the case of Edith Butler.

In our analysis, communities were classified into those with populations of 25,000 to 100,000, between 100,000 and 500,000, and 500,000 plus. If we look at nominal awareness only, those who recognized Margaret Atwood, Gabrielle Roy, Bruce Cockburn, and Karen Kain were more likely to live in large communities (see Tables G.3 to G.6). Gordon Pinsent and Glenn Gould were best recognized in mid-size cities. Recognition for Carole Laure and Edith Butler in 1986 was highest in smaller communities of between 25,000 and 100,000.

EXHIBIT 2.12
Settlement Size and Awareness Levels of Selected Artists



Source: CIPIS Public Survey (n=3216)

Income

Socio-economic status has played a key role in the consumption behaviours of Canadians, particularly regarding visits to performing arts attractions, art galleries and museums (see Section 3.1). It is this enhanced exposure to culture in its various forms that appears to have influenced cultural awareness. In most cases, as shown in Exhibit 2.13, recognition of artists was greater among respondents with higher household incomes. This is particularly true of classical artists; respondents who were aware of Glenn Gould and Karen Kain tended to be in the higher income categories. As shown in Exhibit 2.13, 60 per cent of those aware of pianist Glenn Gould were in the $30,000 and over income group. This trend also applies to painters such as Alex Colville (known by 32 per cent of those in the highest income group), and musicians like Bruce Cockburn (known by 67 per cent).

One artist who did not conform to this trend was Edith Butler. Most of the respondents (49 per cent) who knew of her were in the lower income category. This corresponds to her apparent popularity in the smaller centres within Quebec and the Atlantic provinces, and the fact that she is Acadian.

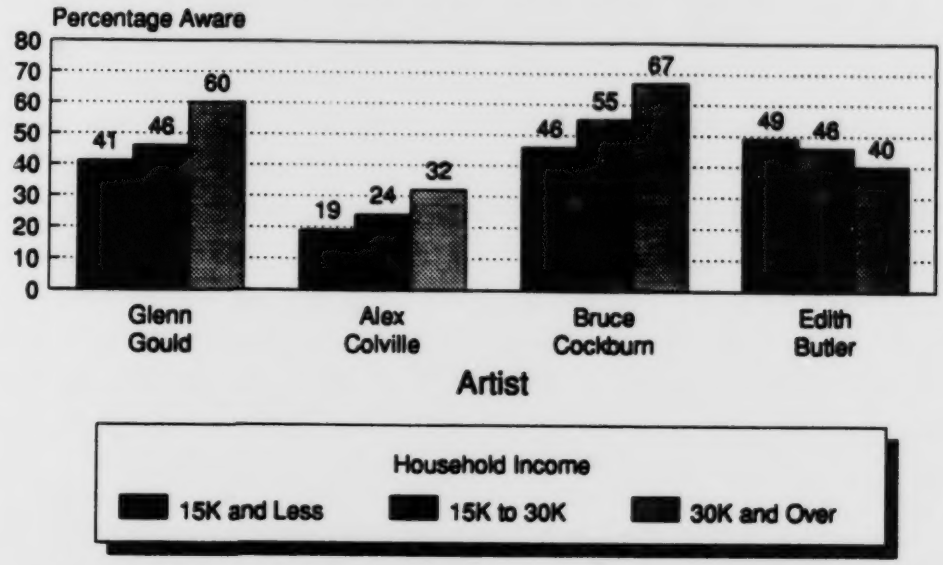
2.4 Global Patterns of Awareness and Knowledge

We turn now to a presentation of global patterns in Canadians' awareness and knowledge of cultural figures.

2.4.1 Summary Indices of Awareness and Knowledge

In Sections 2.1 and 2.2, we noted the levels of nominal recognition for and knowledge about the occupation and citizenship of 14 cultural figures, 12 of whom were Canadian. The proportions of our total sample knowing the occupation and citizenship of each of the 14 artists (proportions range from 1.1 per cent to 37.3 per cent) are substantially lower than the already modest proportions recognizing each of the figure's names (proportions range from 12.7 per cent to 62.4 per cent). Overall, these results indicate a low level of awareness and knowledge of Canadian cultural figures.

EXHIBIT 2.13
Income Distribution of Respondents Aware of Selected Artists



Source: CIPIS Public Survey (n=3216).

In order to explore this issue further, we computed an overall index of cultural awareness and knowledge. This index was computed by assigning respondents a score of one for recognizing the name, correctly identifying the occupation, and correctly identifying the citizenship of each of the 14 cultural figures (possible scores range from zero to 42). The index was then converted to a percentage score (i.e., percentage correct out of 42). The average score on this index across all respondents is 29.5 per cent (scores range from zero to 85.7 per cent). *Clearly, on average, Canadians receive a failing grade on our test of basic knowledge of prominent cultural figures.*

Exhibit 2.14 presents the average percentage scores on this overall index for the various segments of society we have been discussing. On average, scores are highest for Canadians with post-secondary education (mean = 38.6), with an annual income of $30,000 or more (34.6), from communities with populations of 500,000 or more (31.5), from Atlantic Canada (32.6), and aged 26 to 45 (32.0). Scores are lowest for Canadians with high school or less education (mean = 24.0), with annual incomes of $15,000 or less (26.5), from communities with populations between 25,000 and 100,000 (28.4), from British Columbia (27.8), and aged 19 and younger (19.8). Male and female respondents do not differ significantly in their average scores (28.9 and 29.9, respectively).

2.4.2 Disciplinary Summary Indices

An overall index of awareness and knowledge was also computed for selected Canadian cultural figures within each of the three artistic disciplines: the visual arts (Emily Carr and Alex Colville), the performing arts (Bruce Cockburn, Edith Butler, André Gagnon, Glenn Gould, Karen Kain, Gordon Pinsent and Carole Laure), and the literary arts (Margaret Atwood, Michel Tremblay and Gabrielle Roy). Exhibit 2.15 presents the mean percentage scores for these three indices (i.e., percentage correct out of a total score of six for the visual arts, twenty-one for the performing arts, and nine for the literary arts).

Canadians' basic knowledge was best for the performing artists (mean = 39.8 per cent correct), followed by the literary artists (33.8) and the visual artists (27.0). Given our limited sample of artists, however, these scores cannot be interpreted as measures of Canadians' knowledge about each of the artistic disciplines.

EXHIBIT 2.14
Summary Index of Cultural Awareness and Knowledge: Variations by Segments of Canadian Society

Education (n = 3169)	High School or Less	24.0*
	Post-Secondary	38.6
Income (n = 2734)	15K and less	26.5*
	15 - 30K	29.3
	30K and Over	34.6
Settlement Size (n = 3216)	25,000 - 100,000	28.4*
	100,000 - 500,000	30.5
	More than 500,000	31.5
Region (n = 3216)	Atlantic	32.6*
	Quebec	29.3
	Ontario	28.6
	Prairies	30.8
	British Columbia	27.8
Age (n = 3262)	19 and Under	19.8*
	20 - 25	29.2
	26 - 45	32.0
	46 - 64	29.5
	65 and Over	26.4
Sex (n = 3216)	Male	28.9
	Female	29.9
Overall (n = 3216)		29.5

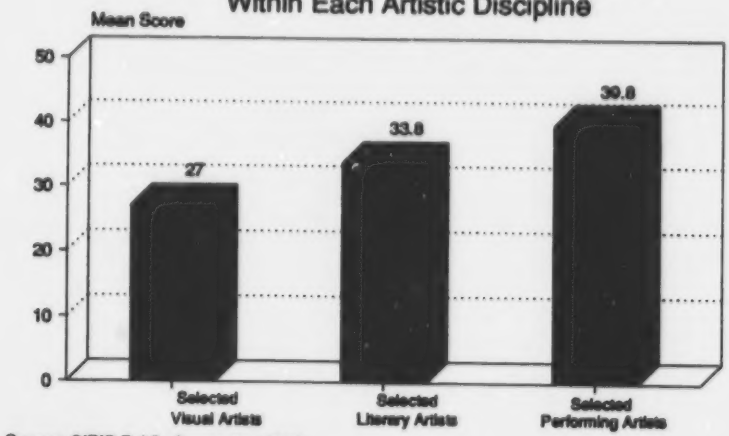
Source: CIPIS Public Survey

Numbers represent the mean percentage score on a summary index of cultural awareness and knowledge. This index was computed by assigning respondents a score of one for recognizing, correctly identifying the profession, and correctly identifing the citizenship of the 14 cultural figures under study. Possible scores on the index range from zero to 42. The percentage correct out of 42 was then computed.

* means differ significantly at $p < .01$.

insert exhibit 2.15

EXHIBIT 2.15
Summary Index of Awareness and Knowledge for Selected Cultural Figures Within Each Artistic Discipline



Source: CIPIS Public Survey (n=3216)

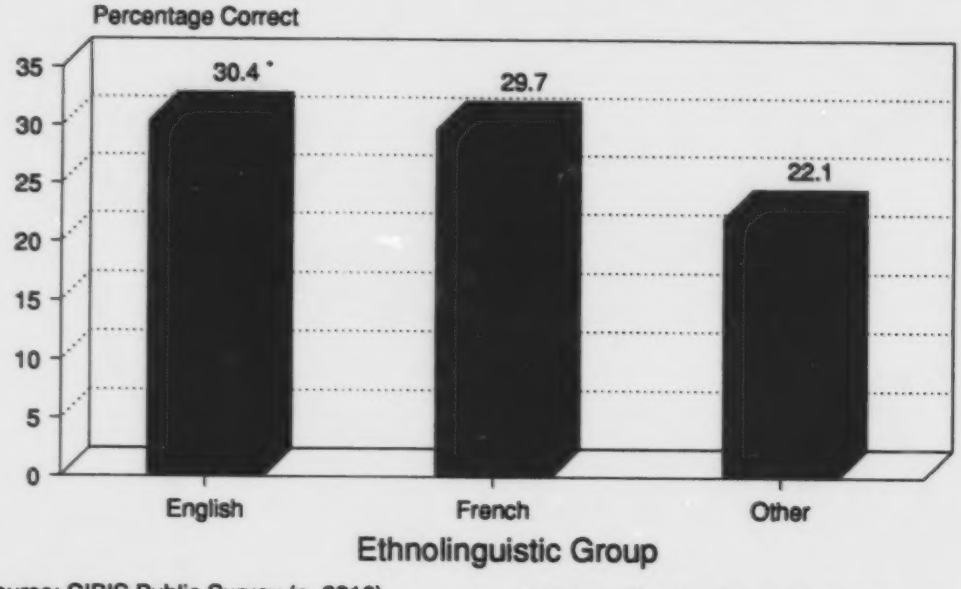
Numbers represent the mean percentage scores on a summary index of awareness and knowledge about Canadian cultural figures in each of three artistic disciplines.

2.5 Language and Culture: Ethnolinguistic Variations in Awareness and Knowledge

In this section, we focus on variations in cultural awareness and knowledge among three ethnolinguistic groups: anglophones, francophones, and members of non-charter language groups.

Regarding overall knowledge of the 14 cultural figures we have been discussing (see Exhibit 2.16), anglophones and francophones have similar average levels of knowledge (30.4 and 29.7 per cent correct, respectively), and are more knowledgeable than members of non-charter language groups (22.1 per cent correct).

EXHIBIT 2.16
Summary Index of Cultural Awarness and Knowledge: Ethnolinguistic Variations



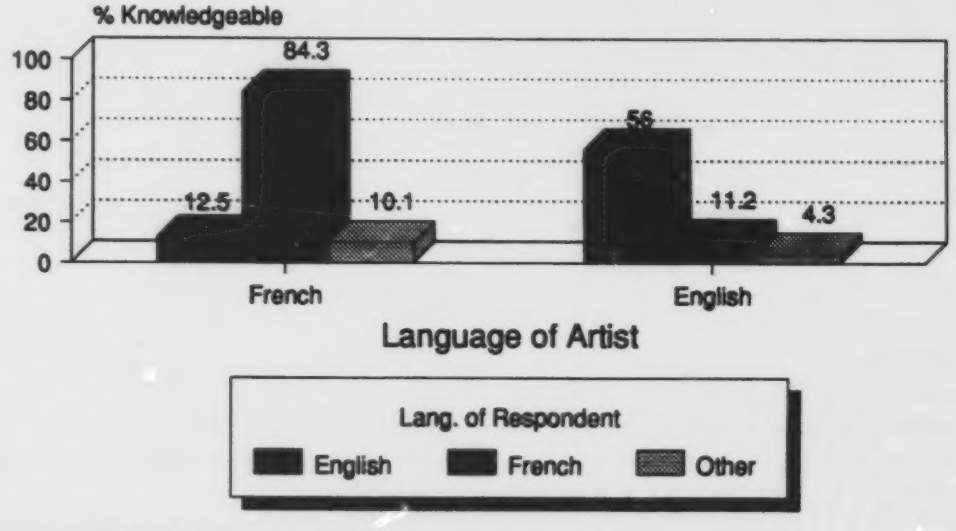
Source: CIPIS Public Survey (n=3216)

* Means differ significantly at p < .01.

In order to examine the relationship between linguistic affiliation of the artist and knowledge of the artist by respondents of similar and dissimilar linguistic groups, we selected four anglophone and four francophone artists from comparable disciplines. The French artists were Edith Butler, Gabrielle Roy, André Gagnon and Carole Laure. The English artists were Bruce Cockburn, Glenn Gould, Margaret Atwood and Gordon Pinsent. Respondents were rated according to their knowledge of each artist, with a maximum of two points allotted for recognition and identification of his/her correct occupation (for an optimum score of eight points per language group).

Exhibit 2.17 reveals three striking findings. First, anglophone and francophone artists are substantially better known by Canadians who belong to the same ethnolinguistic group. Second, French artists are comparatively better known among francophones than English artists are among English-speaking Canadians. Over 84 per cent of francophones knew the name and occupation of at least three out of four of the French artists. In contrast, only 56 per cent of anglophones were able to identify the name and occupation of the English artists. Finally, there was very little crossover knowledge by either language group. Only 12.5 per cent of anglophones knew about three or more French artists, while just 11.2 per cent of francophones knew of three or more English artists. *These findings suggest that culture is not providing major cross-cutting symbolic references, or integrative symbols.*

EXHIBIT 2.17
Knowledge of English and French Artists by Ethnolinguistic Affiliation



Source: CIPIS Public Survey (n=3216)
% = proportion of r's who could identify and name occupation of 3 to 4 artists

3.0 CONSUMPTION OF ARTS AND CULTURE

In this section, we report on Canadian consumption of arts and culture, as reflected by the responses from the public survey. Specifically, we present findings on how frequently people visit cultural facilities such as art galleries, museums, arts and crafts fairs, and libraries. We also report on the frequency of attendance at performing arts attractions, for example, popular and classical music performances, dance performances, and live theatre. As with the data on cultural awareness, however, survey respondents' claims may be exaggerated due to a social desirability response bias.

3.1 Variations in Levels of Consumption

There are a variety of striking variations in consumption patterns associated with differences in sociodemographic factors, such as education, gender, settlement size, region, etc.. Cross-tabulations and means detailing these variations in consumption levels are presented in Tables G.7 and G.8, which are appended to this report. We highlight the major findings here.

Education

Respondents with post-secondary education visited cultural facilities much more frequently (mean number of annual visits = 22.9) than those with high school or less education (mean number of annual visits = 8.6). This trend was particularly striking in the case of libraries, with the more highly educated persons making an average of 18.4 visits and the less educated persons an average of 6.6 visits (see Table G.7).

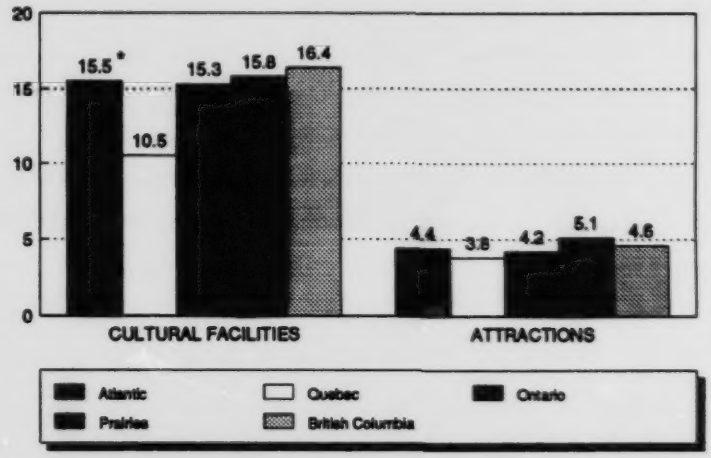
Regarding performing arts attractions (see Table G.8), the more highly educated respondents also consumed more (average number of annual visits = 5.9) than those with less education (average number of annual visits = 2.3). This trend was particularly strong for classical music performances.

The higher levels of consumption among more highly educated Canadians are consistent with the positive association between level of education and awareness of cultural figures, which was noted in Section 2.3.

Region

The average number of annual visits to cultural facilities and performing arts attractions by people from each of five regions -- the Atlantic, Quebec, Ontario, the Prairies and British Columbia -- are presented in Exhibit 3.1.

EXHIBIT 3.1
Average Number of Annual Visits to Cultural Facilities and Performing Arts Attractions: Regional Variations



Source: CIPIS Public Survey (n=3216)

* These means differ significantly at $p < .01$.

What is most striking about respondents' annual visits to cultural facilities is the low level of consumption (mean = 10.5 visits) in Quebec in comparison to all other regions (means range from 15.3 to 16.4 visits). The same trend was found in visits to performing arts attractions, though it is not nearly as pronounced.

Regarding performing arts attractions, attendance is more prevalent among people from western Canada than those from other areas. In particular, more respondents from the Prairies saw popular music performances (14.8 per cent saw four or more performances and 34.1 per cent saw from one to three) than those from other regions, and more respondents from the Prairies and British Columbia attended dance performances (approximately 25 per cent from each region) than those from other areas of the country (see Table G.8).

Gender

Male respondents visited cultural facilities less frequently than female respondents (means = 13.0 and 15.3 annual visits respectively). This trend applies to all types of facilities with the exception of museums, for which there are no significant gender differences in levels of consumption (see Table G.7).

Overall, there are no gender differences in annual attendance at performing arts attractions (see Table G.8). However, for particular types of attractions, some differences exist: on average, men attended popular music performances more times than women (2.5 versus 1.8 annual visits), whereas women attended slightly more classical music, dance and theatrical performances than men.

Age

Overall, respondents 65 years of age or older visited cultural facilities the fewest number of times (mean = 10.9 visits per year), and those in the 20 to 25 year-old range visited facilities the most (mean = 20.3 visits per year) (see Table G.7). The trend for visits to performing arts attractions was identical, with persons 65 years old and

over visiting attractions an average of 2.4 times per year, and those in the 20 to 25 year-old range visiting attractions an average of 6.1 times (see Table G.8).

Settlement Size

On the average, respondents from communities with a population of 100,000 to 500,000 visited cultural facilities the most (mean = 16.4 times per year), and those from settlements of 25,000 to 100,000 people visited facilities the least (mean = 12.9 times per year). Respondents from the largest settlements (i.e., with a population greater than 500,000) visited heritage facilities and libraries an average of 15.4 times per year (see Table G.7).

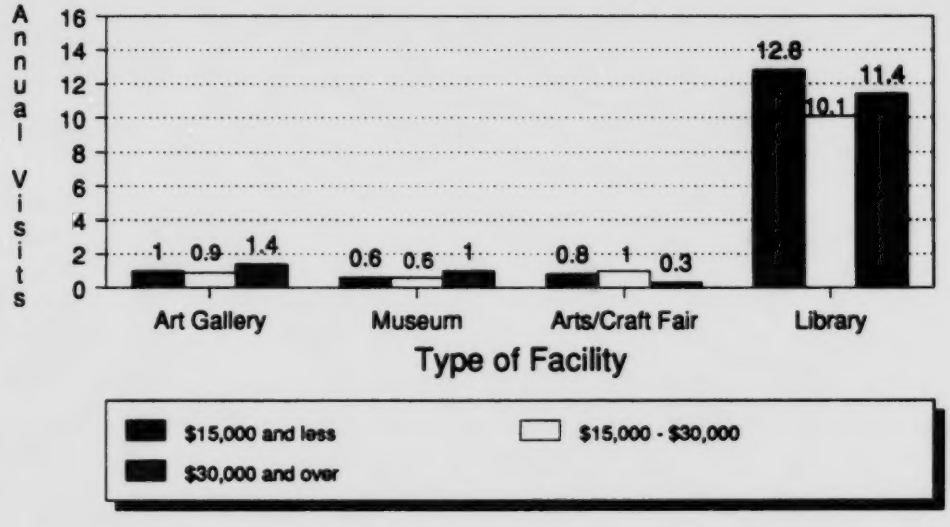
A slightly different trend exists for the total number of annual visits to performing arts attractions: on average, persons from the smallest settlements attended attractions the fewest number of times (mean = 3.8 times per year) and those from the largest cities attended attractions the greatest number of times (mean = 5.4). This trend is statistically significant for visits to popular and classical music performances (see Table G.8).

For both cultural facilities and performing arts attractions, respondents from the smallest-sized settlements had the lowest levels of consumption. This is probably due in part to their limited access to cultural facilities and attractions.

Income

Overall, persons with an annual income of $15,000 or less visited cultural facilities the most (mean = 15.3 times per year) and those in the intermediate income bracket of $15,000 to $30,000 visited facilities the least (mean = 12.6 times per year). Low income Canadians' greater overall consumption is largely due to the fact that they visited libraries more frequently (mean = 12.8 annual visits) than those with higher incomes (see Exhibit 3.2). Persons in the highest income bracket ($30,000 and over) were the greatest consumers of art galleries (1.4 annual visits) and museums (1.0 annual visit).

EXHIBIT 3.2
Annual Visits to Heritage Facilities and Libraries: Variations by Income



Source: CIPIS Public Survey (n=3216)

Regarding attendance at performing arts attractions, the trend is for persons in the highest income bracket to be the greatest consumers (overall mean = 4.8 annual visits). For popular music, classical music and theatrical performances, a greater proportion of respondents with incomes exceeding $30,000 attended than those in lower income brackets (see Table G.8).

These trends are consistent with the higher level of cultural awareness found among the respondents with high incomes (see Section 2.3).

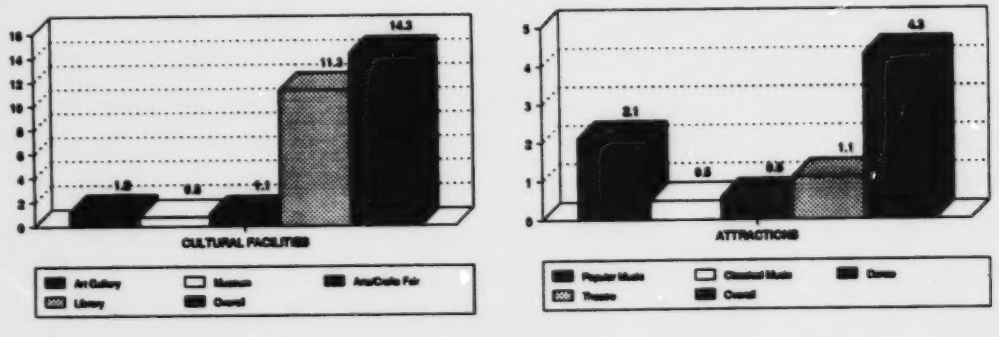
3.2 Global Patterns of Consumption

In this section, we present global patterns in Canadians' consumption of arts and culture. Again, we are focusing on visits to cultural facilities (i.e., museums, art galleries, libraries and arts/crafts fairs) and performing arts attractions.

Exhibit 3.3 presents the mean number of annual visits to the various facilities and attractions across our entire sample of respondents. With an average of 11.3 visits a year, the library is clearly the most frequently visited type of cultural facility. The other three types of facilities were visited much less often. Overall, respondents made 14.3 visits per year to cultural facilities.

In contrast, respondents made an average of only 4.3 annual visits to performing arts attractions. Of the various types, musical performances (folk, jazz, rock or popular) were most frequently attended, with an average of 2.1 visits per year.

EXHIBIT 3.3
Average Number of Annual Visits to Cultural Facilities and Attractions

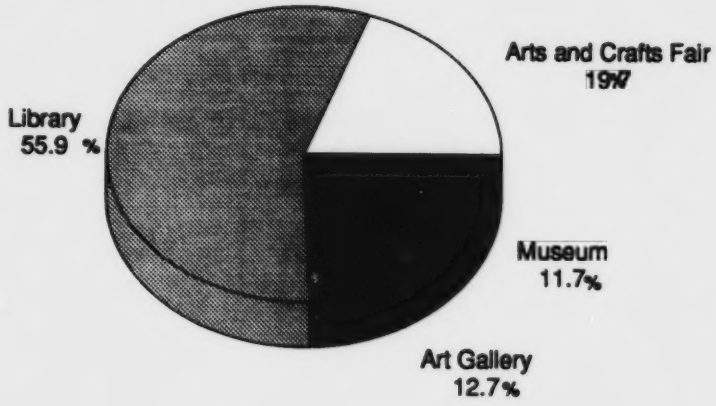


Source: CIPIS Public Survey (n=3215)

Exhibit 3.4 illustrates Canadians' preferences for visits to cultural facilities, based on reports of their actual number of annual visits. Most of respondents' visits (55.9 per cent) were to libraries, as noted earlier, followed by visits to arts and crafts fairs (19.7 per cent of visits), art galleries (12.7 per cent) and museums (11.7 per cent).

EXHIBIT 3.4

Mean Percentage of Respondents' Total Number of Annual Visits to Cultural Facilities Devoted to Each Type of Facility

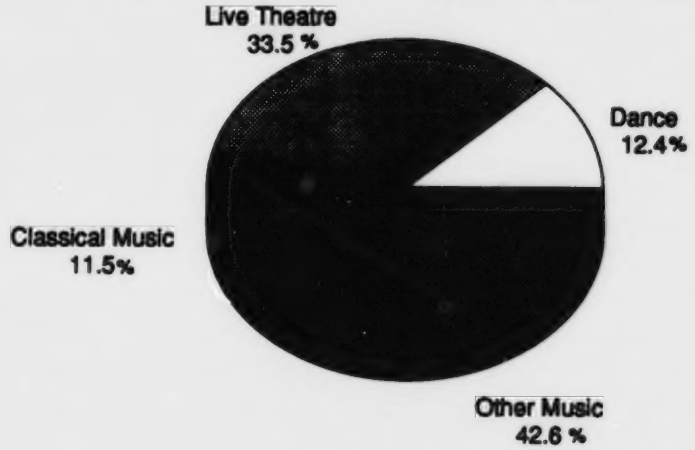


Source: CIPIS Public Survey (n=2390)

Similarly, Exhibit 3.5 presents the percentage of respondents' total number of visits to performing arts attractions devoted to each type of attraction. Performances in jazz, folk, rock or popular music received the largest proportion of respondents' visits to attractions (42.6 per cent). A substantial proportion of respondents' visits (33.5 per cent) was also devoted to live theatre performances. Dance and classical music performances represent much lower proportions of respondents' visits (12.4 per cent and 11.5 per cent respectively).

EXHIBIT 3.5

Mean Percentage of Respondents' Total Number of Annual Visits to Performing Arts Attractions Devoted to Each Type of Attraction



Source: CIPIS Public Survey (n=2097)

3.2.1 Changes in Consumption Patterns Over Time

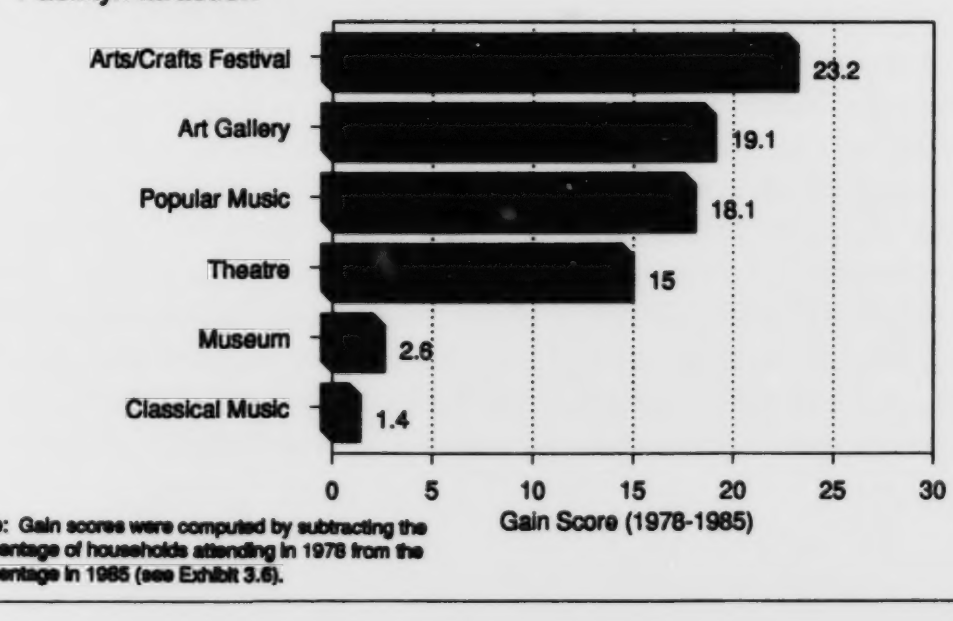
We can obtain a perspective on how Canadian consumption patterns have changed over time through a comparison of the CIPIS data with that from two previous studies by the Department of Communications: the study of Community Infrastructure and Participation in Culture (CIPC) and the evaluation of the Special Program of Cultural Initiatives (SPCI). Exhibit 3.6 presents the percentage of households in the 31 largest Canadian cities that visited a variety of cultural facilities and attractions at least once during the years 1978, 1983 and 1985. An examination of the gain scores (for 1978 to 1985) reveals that urban Canadians' consumption has increased dramatically (see Exhibit 3.7). *In particular, increasingly more Canadians are visiting arts and craft festivals (gain score = 23.2 per cent), art galleries (19.1 per cent), popular music performances (18.1 per cent), theatre (15.0 per cent), museums (2.6 per cent) and classical music performances (1.4 per cent).*

EXHIBIT 3.6
Changes in Household Consumption Patterns: 1978 to 1982 to 1985

Cultural Facility/Attraction	Percentage of Households Attending in 1978	in 1983	in 1985	Gain 1978-1985
Museum	36.9	33.5	39.5	+2.6
Art Gallery	21.4	32.7	40.5	+19.1
Popular Music Performance	28.2	44.0	46.3	+18.1
Classical Music Performance	18.4	18.0	19.8	+1.4
Theatre	27.2	37.4	42.2	+15.0
Arts and Craft Festivals	21.7	46.3	44.9	+23.2

Note: The data from 1978 and 1983 come from two studies conducted by the Department of Communications, the study of Community Infrastructure and Participation in Culture (CIPC) and the evaluation of the Special Program of Cultural Initiatives (SPCI). For both of these studies, the sample consisted of 16,000 respondents in the 31 largest Canadian cities. The 1985 percentages were computed from CIPIS data for the same 31 cities (n = 1499).

EXHIBIT 3.7
Changes in Household Consumption Patterns: Percentage Gain from 1978 to 1985



Note: Gain scores were computed by subtracting the percentage of households attending in 1978 from the percentage in 1985 (see Exhibit 3.6).

3.3 Language and Culture: Ethnolinguistic Variations in Consumption

Exhibit 3.8 illustrates a substantial ethnolinguistic difference in Canadians' consumption of arts and culture, which contradicts conventional wisdom: on average, francophones visit heritage facilities and libraries significantly fewer times per year (mean = 11.0 visits) than anglophones (15.5 visits) or members of non-charter language groups (16.5 visits). All three language groups visit performing arts attractions much less often than cultural facilities. Even here, however, francophones have the lowest average number of annual visits (3.8).

This pattern holds for each type of facility (see Table G.7). Francophones visited art galleries (0.9 visits per year), museums (0.5 visits), arts and crafts fairs (0.7 visits) and libraries (8.9 visits) significantly fewer times on average than the other two language groups (which were highly similar in their consumption levels). Regarding performing arts attractions, however, a statistically significant difference between the mean number of visits for the three language groups was obtained only for classical music performances (see Table G.8). Here again, francophones attended fewer performances (0.4) than anglophones (0.6) or members of non-charter groups (0.8).

These findings are consistent with those noted earlier regarding regional variations in cultural consumption (see Exhibit 3.1). Respondents from Quebec (most of whom are francophone) visited cultural facilities significantly fewer times per year (mean = 10.5 visits) than those from any other region of the country (means ranged from 15.3 to 16.4 annual visits). In addition, these findings support those from previous research conducted by the Department. The 1981 study, *The Time of Our Lives*[1], revealed that francophones spend less of their time engaged in "high" cultural activities (e.g., attending the theatre, classical music performances, and art exhibitions) than anglophones.

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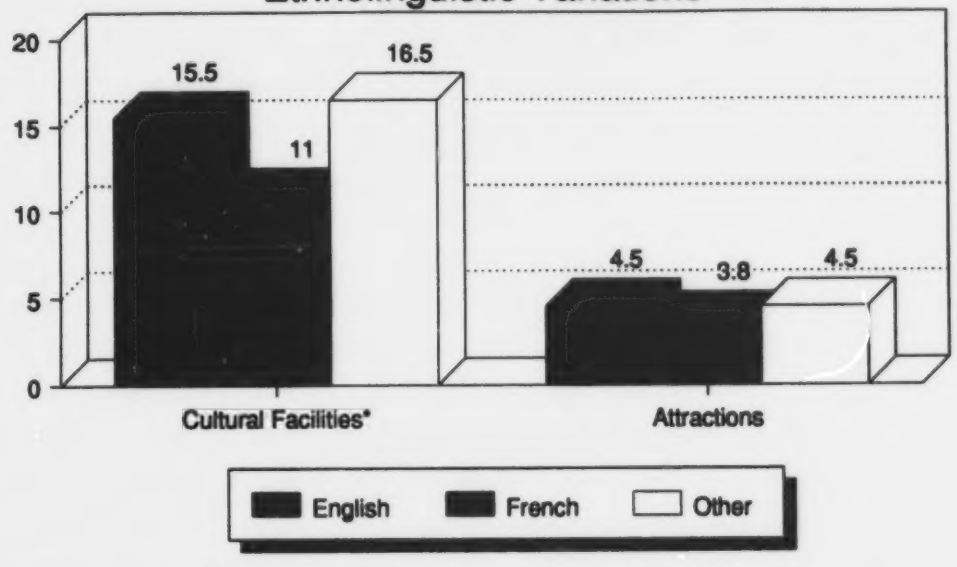
[1] Kinsley, B. and Graves, F. *The Time of Our Lives: Explorations in Time Use* (Vol. 2). Department of Communications, Ottawa, 1981.

EXHIBIT 3.8
Average Number of Annual Visits to Cultural Facilities and Attractions: Ethnolinguistic Variations



Source: CIPIS Public Survey (n=3216)

* These means differ significantly at $p < .01$.

4.0 PARTICIPATION IN ARTS AND CULTURE

We turn now to a presentation of our findings on Canadians' active participation in artistic and cultural activities, both performing arts activities such as playing a musical instrument, dancing and singing, and visual arts activities, for example, photography and painting. In addition, we compare participation in the visual arts with television viewing. We are not suggesting that television viewing is a form of cultural participation. Levels of television viewing are presented purely for comparative purposes.

4.1 Variations in Levels of Participation

Summaries of the findings on variations in levels of participation are presented in Tables G.9 and G.10, which are appended to this report. The major trends are described below.

Education

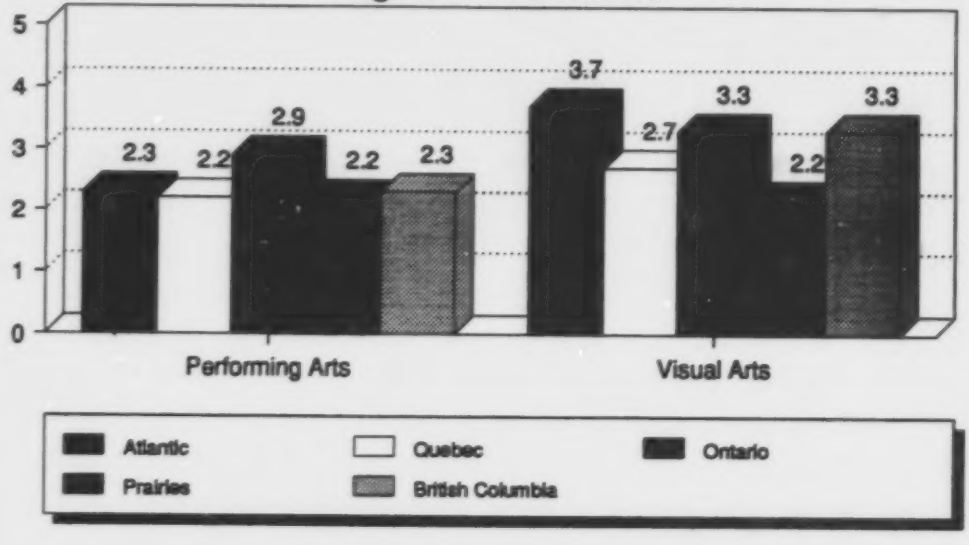
Respondents with post-secondary education spent significantly more time participating in performing arts activities (overall mean = 3.1 hours per week) than those with high school education or less (mean = 2.0 hours per week). In addition, a greater proportion of the more educated Canadians had played a musical instrument (30.3 versus 15.8 per cent), sang (19.9 versus 14.5 per cent), danced (9.1 versus 7.0 per cent) and acted (3.9 versus 2.6 per cent) during 1985.

A similar, though less pronounced trend exists for participation in the visual arts. A greater proportion of more highly educated persons engaged in photography (33.6 per cent) and painting, sculpting or drawing (23.5 per cent) than less educated persons (15.5 and 15.0 per cent, respectively). In contrast, it was the less educated respondents who watched the most television. Those with high school or less education watched an average of 16.1 hours of television per week, compared to 11.2 hours for those with post-secondary education.

Region

Exhibit 4.1 displays regional variations in the average number of hours spent actively participating in the performing and visual arts, as reported by respondents. *In contrast to the regional variations in cultural consumption (see Exhibit 3.1) for which Quebec respondents were much less involved than those from all other regions, there are no significant regional differences in average participation levels in either the performing or visual arts.* However, Exhibit 4.1 does highlight trends for Ontario respondents to be most active in the performing arts (mean = 2.9 hours per week), and Prairie and Quebec respondents to be least active in the visual arts (means = 2.2 and 2.7 hours per week, respectively).

EXHIBIT 4.1
Average Number of Weekly Hours Spent on Performing and Visual Arts Activities: Regional Variations



Source: CIPIS Public Survey (n=3215)

Gender

There were no significant differences between men and women in overall participation levels for either the performing or visual arts (see Tables G.9 and G.10). Some gender differences were observed for particular activities, however. Women reported spending more weekly hours than men on dance (0.3 versus 0.1 hour), but less time on playing a musical instrument (0.7 versus 1.0 hour). Also, more women than men were involved in singing (18.6 versus 14.2 per cent). Regarding the visual arts, more men than women were involved in photography (26.5 versus 19.1 per cent), but more women than men in painting, sculpting and drawing (20.9 versus 15.3 per cent).

Age

There is a consistent trend for the level of participation in each of the performing arts to decrease with increasing age (see Table G.9). The overall participation levels range from an average of approximately a half an hour per week for respondents 65 years of age and older to 3.8 hours per week for those 19 years of age and younger. This trend may be largely due to the physical limitations associated with older age.

Trends are not as consistent for the visual arts (see Table G.10). Overall, Canadians aged 20 to 25 participated the most, with a mean of 4.2 hours per week, and those aged 46 to 64 participated the least, with a mean of 2.1 hours (though the means for the five age categories do not differ significantly). Although the 65 and older age group has the smallest proportion of respondents participating in photography (10.3 per cent) and painting, sculpting and drawing (11.9 per cent), they watched the most television, with a mean of 20.7 hours per week, as compared to approximately 13 hours per week for all other age groups.

Settlement Size

Regarding the performing arts, the greatest proportions of participants in singing and acting live in the largest communities (21.8 and 4.4 per cent, respectively), while the smallest proportions live in the smallest centres (14.8 and 2.5 per cent,

respectively). For photography, the same trend was found: the highest proportion of respondents came from the largest cities (30.4 per cent), and the lowest proportion from the smallest centres (20.8 per cent). Therefore, there is some evidence for a positive association between settlement size and cultural participation. *As with the similar trend for cultural consumption, this may be partly due to the greater access to the arts in larger settlements.*

Income

Overall, participation in the performing arts decreased with increasing income. The level of participation is lowest among respondents in the $30,000 and over category (mean = 2.0 hours per week), and highest among those earning $15,000 or less (mean = 3.0 hours per week). No statistically significant differences were found for particular performing arts. (It should be noted, however, that respondents were not asked about their childrens' participation in these activities.)

In the case of visual arts, a similar trend exists for painting, sculpting and drawing, with the lowest income group participating an average of 1.1. hours per week, and the highest income group participating only about a half an hour per week. In contrast, for photography, the greatest proportion of participants comes from the highest income group (29.1 per cent), while the smallest proportion comes from the lowest income group (5.4 per cent).

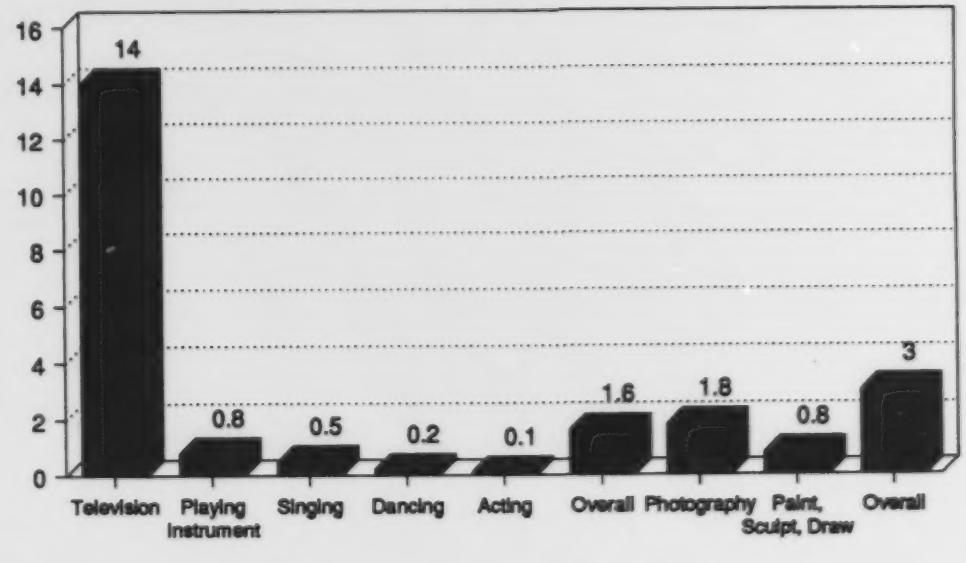
Respondents in all income brackets devoted much more time to watching television than to the visual arts (see Table G.10). Television viewing conforms to the predominant trend for income level: Canadians in the lowest income group watched the most television (mean = 18.1 hours per week) and those earning the highest incomes watched the least (mean = 11.4 hours per week).

4.2 Global Patterns of Participation

In this section, we examine overall patterns of participation in cultural activities in Canada. Exhibit 4.2 shows the average number of weekly hours spent participating in performing and visual arts activities across the entire public survey sample.

An average of 1.6 hours per week was spent by respondents on performing arts activities. Playing an instrument occupied an average of 0.8 hours and singing, a half hour. Dancing and acting account for relatively minimal amounts of time.

EXHIBIT 4.2
Average Number of Weekly Hours Spent on Performing and Visual Arts Activities

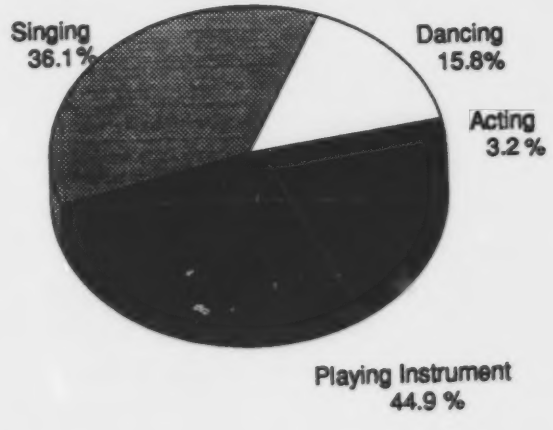


Source: CIPIS Public Survey (n=3215)

An average of three hours per week was spent on visual arts activities. Regarding specific activities, an average of 1.8 hours was spent on photography and 0.8 hours on painting, sculpting and drawing.

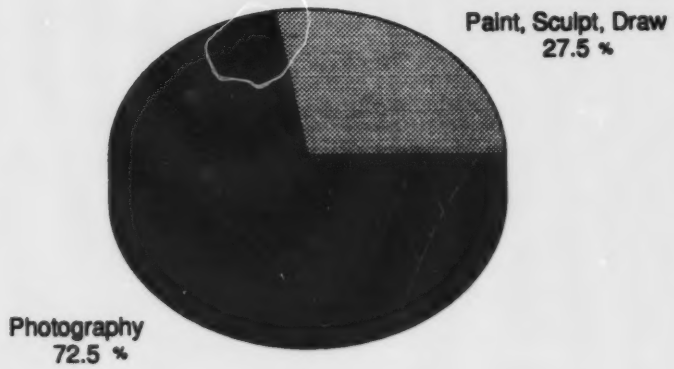
Exhibits 4.3 and 4.4 illustrate how Canadians spend their time participating in arts and culture. Of all the time spent on performing arts activities (Exhibit 4.3), most is devoted to playing a musical instrument (44.9 per cent) and singing (36.1 per cent). Much less time is spent on dancing (15.8 per cent) and acting (3.2 per cent). Of all the time spent on visual arts activities (Exhibit 4.4), an average of 72.5 per cent is devoted to photography, and an average of 27.5 per cent on painting, sculpting or drawing. It should be noted, however, that participating in photography does not necessarily involve artistic expression. It may simply be casual picture-taking.

EXHIBIT 4.3
Mean Percentage of Respondents' Total Number of Weekly Hours Spent on Performing Arts Activities Devoted to Each Type of Activity



Source: CIPIS Public Survey (n=779)

EXHIBIT 4.4
Mean Percentage of Respondents' Total Number of Hours Spent on Visual Arts Activities Devoted to Each Type of Activitity



Source: CIPIS Public Survey (n=420)

Finally, the 1.6 weekly hours spent on performing arts activities and the three hours spent on the visual arts compare poorly with the approximately 14 hours per week spent by the average Canadian watching television.

4.3 Language and Culture: Ethnolinguistic Variations in Participation

In contrast to the striking ethnolinguistic variations in cultural consumption (particularly in terms of visits to libraries and heritage facilities), only a few, minor differences were found among the cultural participation patterns of francophones,

anglophones, and non-charter language groups. As can be seen in Tables G.9 and G.10 (in Appendix G), significant differences between language groups appear for percentages reporting playing an instrument, dancing and engaging in photography.

While none of these differences are very large, they demonstrate an interesting pattern. A higher percentage of anglophones take pictures and play instrumental music than francophones (23.3 per cent versus 19.8 per cent, and 22.9 per cent versus 18.6 per cent respectively). Conversely, more francophones dance than anglophones (9.7 per cent versus 6.7 per cent). The percentage of respondents in non-charter language groups who reported they were photographers (26.2 per cent) was the highest among the ethnolinguistic groups. Non-charter groups fell in between francophones and anglophones in terms of the percentage playing instrumental music (20.8 per cent), and roughly matched francophones in terms of the percentage engaging in dance (9.0 per cent).

5.0 LINKAGES AND INTERDEPENDENCIES

In this section, we examine the interrelationships between cultural knowledge, attitudes, consumption, participation and pride in Canadian culture. Based on previous research (*1984 Evaluation of the Special Program of Cultural Initiatives*, Ekos Research Associates), we expect increased levels of consumption and participation to be associated with higher levels of awareness and knowledge.

In the CIPIS public survey, we found our measures of awareness and knowledge to be strongly related. For example, on indices summing across all cultural figures, recognition (i.e., awareness) correlates highly with knowledge of both occupation ($r = +.78$) and citizenship ($r = +.89$). Similarly, knowledge of occupation correlates highly with knowledge of citizenship ($r = +.85$). These indices of awareness, knowledge of occupation and knowledge of citizenship each are highly related to our summary index of awareness and knowledge (correlations are +.95, +.93 and +.95, respectively).

Given these high correlations among our measures of cultural awareness and knowledge (all of which are statistically significant at $p < .01$), we will employ our summary index of cultural awareness and knowledge ("overall knowledge") to examine the relationships between awareness/knowledge and consumption, participation, attitudes and pride. Findings on each of these relationships are presented below.

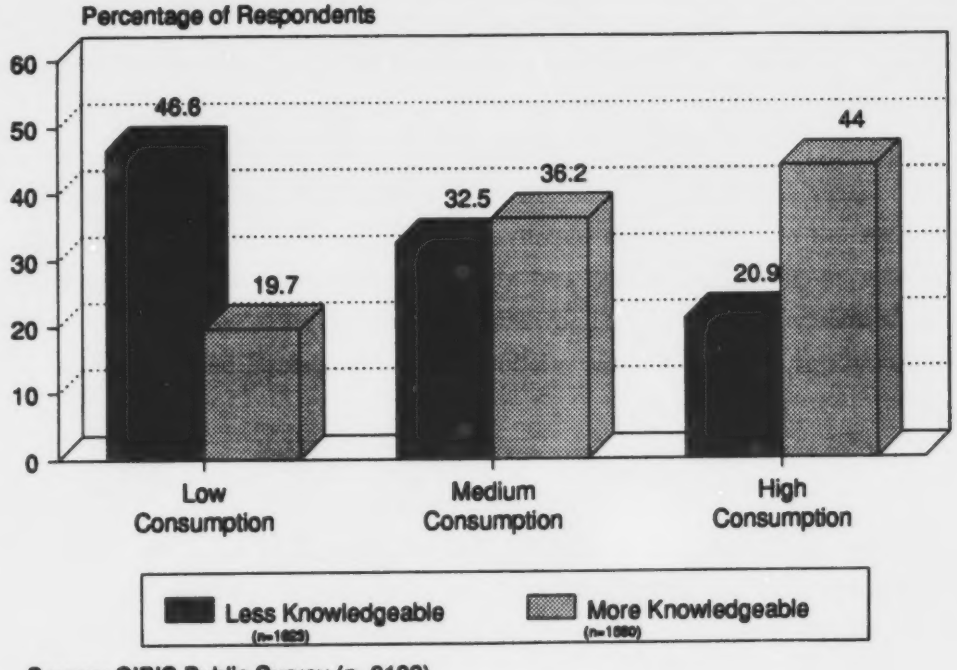
5.1 Cultural Knowledge and Consumption

Overall cultural knowledge is positively related to our summary index of cultural consumption ($r = +.31$, $p < .01$), i.e., a summary of the total number of annual visits to art galleries, museums, arts and crafts fairs, libraries, popular and classical music performances, dance performances and live theatre. In other words, the more knowledgeable Canadians are of cultural figures, the more frequently they visit heritage facilities, libraries and performing arts attractions.

In order to focus more closely on this relationship, we divided respondents into groups with less versus more overall cultural knowledge (at the median of the

distribution), and into groups of low, medium and high levels of consumption (by splitting the distribution into three equally sized groups). The results of a cross-tabulation of these two variables are presented in Exhibit 5.1. This diagram illustrates that the greatest proportion of respondents with less cultural knowledge (44.6 per cent) have low levels of consumption, while the smallest proportion (20.9 per cent) have high levels of consumption. The reverse trend is true for respondents with more cultural knowledge. It is at the high and low extremes of consumption that Canadians with more versus less cultural knowledge differ most dramatically.

EXHIBIT 5.1
Relationship Between Overall Cultural Knowledge and Cultural Consumption

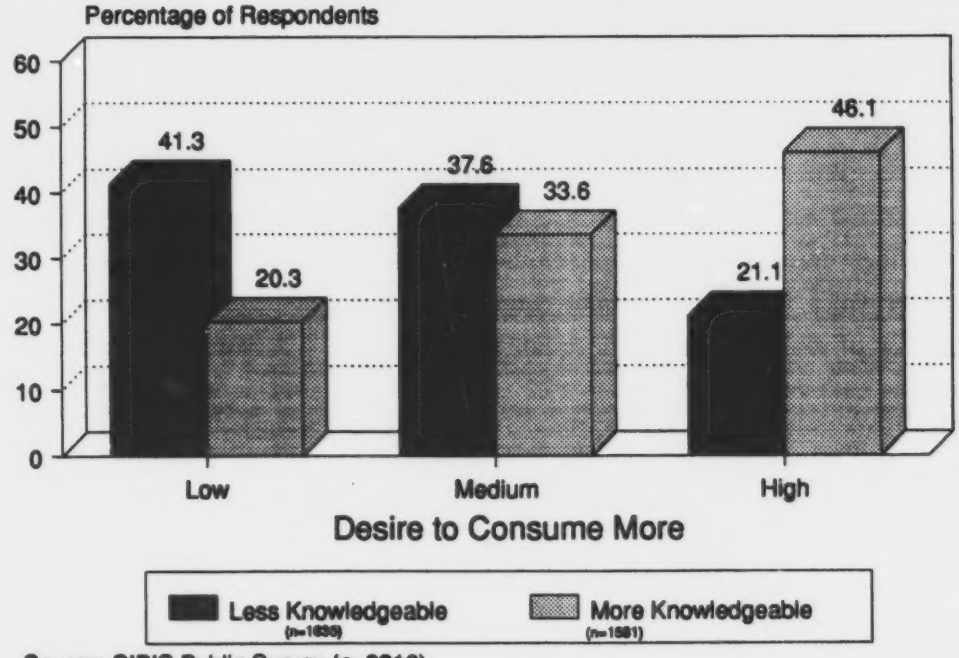


Source: CIPIS Public Survey (n=3183)

We also examined how overall cultural knowledge relates to a desire to consume more arts and culture. Respondents in the survey were asked if they would like to visit art galleries, museums, libraries, popular and classical music performances, dance performances and the theatre more often. A summary index of this expressed desire to consume more correlates positively with overall cultural knowledge ($r = +.29$, $p < .01$). *That is, the more culturally knowledgeable Canadians are, the greater the interest expressed in increasing attendance at cultural venues and events.*

Again, in order to examine this relationship more closely, we split respondents into groups with less versus more cultural knowledge, and into groups high, medium and low in their expressed desire to consume more. Exhibit 5.2 reveals a trend similar to that noted above. The greatest proportion of respondents with less knowledge (41.3 per cent) and the smallest proportion of those with more knowledge (20.3 per cent) reported a low desire to consume more. *Conversely, the greatest proportion of the more knowledgeable (46.1 per cent) and the smallest proportion of the less knowledgeable (21.1 per cent) expressed a high desire to consume more arts and culture.*

EXHIBIT 5.2
Relationship Between Overall Cultural Knowledge and Desire To Increase Cultural Consumption



Source: CIPIS Public Survey (n=3216)

5.2 Cultural Knowledge and Participation

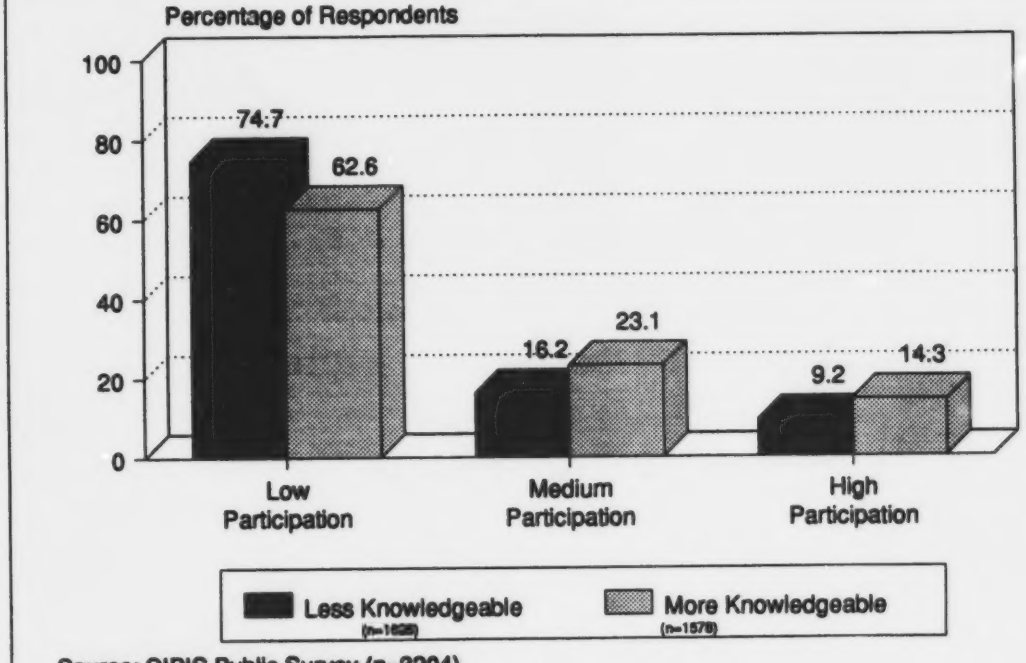
We turn now to an examination of the relationship between overall cultural knowledge and active participation in arts and culture. We correlated our summary index of cultural knowledge with an index of the total number of weekly hours spent on playing a musical instrument, singing, dancing, acting and painting, sculpting or drawing. Although these measures do correlate positively ($r = +.12$, $p < .01$), the relationship is not as strong as the one between knowledge and consumption. *The correlation indicates a weak trend for more knowledgeable Canadians to spend more time participating in arts and culture.*

Exhibit 5.3 presents the findings of a cross-tabulation between respondents' level of cultural knowledge (more versus less) and level of participation (high, medium or low). Consistent with the comparatively modest correlation between knowledge and participation, the differences in proportions of respondents with less versus more cultural knowledge at varying levels of participation are much smaller in magnitude than those observed for cultural consumption. The proportions of more and less knowledgeable respondents differ most at the lowest level of participation (62.6 per cent and 74.7 percent, respectively), and least at the highest level (14.3 per cent and 9.2 per cent, respectively).

5.3 Cultural Knowledge and Attitudes

We also assessed the relationship between Canadians' overall cultural knowledge and their attitudes regarding the importance of arts and culture to the quality of life in their communities. Respondents rated the importance of a variety of heritage and performance facilities, a vibrant community of professional artists, and a healthy community of craftpersons to the quality of their life. A summary index of these importance ratings correlates ($r = +.23$, $p < .01$) with our index of overall cultural knowledge, indicating that *more culturally knowledgeable Canadians tend to regard arts and culture as more important than those less knowledgeable.*

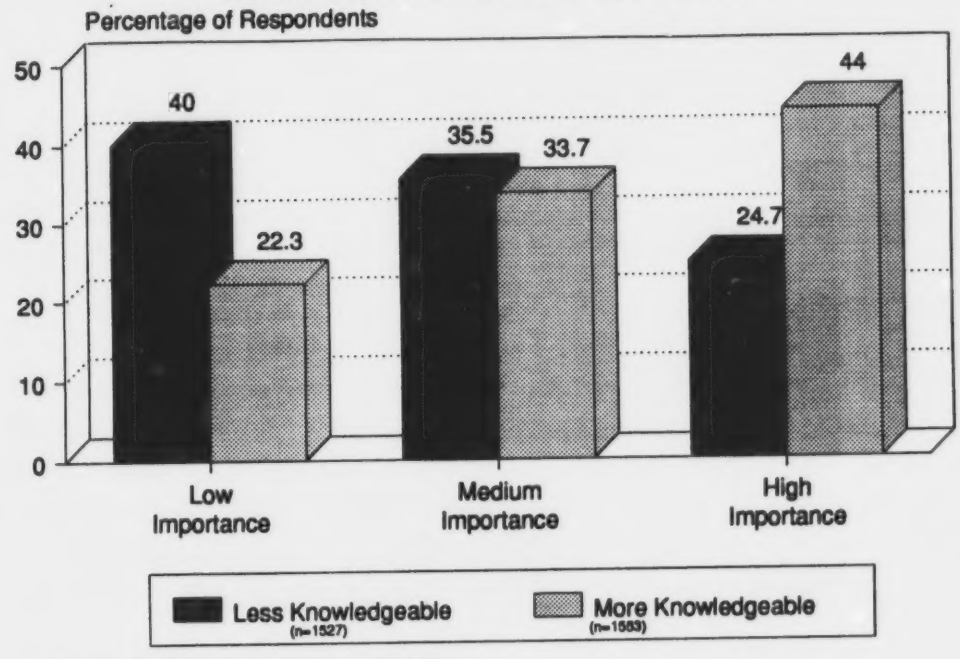
EXHIBIT 5.3
Relationship Between Overall Cultural Knowledge
and Participation in Arts and Culture



Source: CIPIS Public Survey (n=3204)

Exhibit 5.4 illustrates that the proportions of Canadians with less versus more cultural knowledge differ the most at the low (22.3 per cent versus 40.0 per cent of respondents, respectively) and high (44.0 per cent versus 24.7 per cent, respectively) levels of reported importance of arts and culture to quality of community life.

EXHIBIT 5.4
Relationship Between Overall Cultural Knowledge and Attitudes Toward Arts and Culture



Source: CIPIS Public Survey (n=3080)

5.4 Cultural Knowledge and Pride in Canadian Culture

Finally, we examined the relationship between overall cultural knowledge and pride in Canadian culture. In the CIPIS public survey, cultural pride was measured in two ways. First, respondents were asked to indicate the extent to which they agreed that "Canadian culture is something we can all take pride in." Second, respondents indicated the extent to which they agreed that "Canadian culture, in terms of the 'Canadian' performances I have seen, is largely disappointing." The former measure tapped cultural pride from a positive perspective, and the latter from a negative point of view.

Our first measure of pride in Canadian culture is not related to our index of overall cultural knowledge ($r = -.01$). Moreover, this measure of pride is unrelated to our summary indices of consumption ($r = -.01$) and participation ($r = .00$).

The measure of disappointment in Canadian culture is only weakly related to overall cultural knowledge ($r = +.04$, $p < .01$). Relationships of disappointment in Canadian culture with consumption and participation are also weak (correlations are +.07 and +.01, respectively).

6.0 CONCLUSIONS

Awareness and Knowledge

How did Canadians fare on this cultural literacy quiz? Even though the test was focused on the most prominent and visible artists and even though the questions were very basic (i.e., what broad disciplinary category do they work in? are they Canadian?) the results are cause for concern. Our collective report card on arts and culture knowledge is a source of some embarrassment.

First of all, the levels of *claimed recognition* of arts and culture figures are modest. The levels of recognition vary significantly from figure to figure, but the overall recognition levels of our most visible cultural superstars are in the 50 per cent range. In other words, about one out of every two Canadians claim to be familiar with the blue ribbon panel of artists presented in the survey.

Moving to actual knowledge levels, the results are considerably less impressive. On average, the overall percentage score on the knowledge test was about 30 per cent – a resounding "F." When one considers the stature of the stars considered, this poor result is clearly cause for alarm.

If we can only muster knowledge scores of around 30 per cent for our brightest international stars, then what are the prospects for our best national and regional artists? What about the thousands of "average" working artists. The answers are obvious. Canadians are, for the most part, simply ignorant of the cultural product in Canada. Very few products can survive in the competitive modern market without invoking basic awareness and knowledge. These findings underline the severity of the marketing problems confronting the arts in Canada.

One conclusion may be that promotion, marketing and education are necessary strategies for correcting some of these difficulties. The rationale is not simply to improve sales of artistic products, although this is an important aim given the current "economics of scarcity" underlying government spending. The rationale also includes the

goal of simply increasing public participation and enjoyment of arts and culture. Culture provides aesthetic relief from the brutal pace and complexity of post industrial society. They are a needed and nourishing ingredient of an overall Canadian cultural diet that is enormously skewed towards the consumption of mass electronic media. Time use studies have shown that arts consumption (i.e., attending performing arts attractions and visiting heritage facilities) takes about three per cent of the time devoted to television (see *The Time of Our Lives*[1]).

If the problem is viewed as a social marketing challenge, then what guidance does this evidence provide? Where should education and promotion be targeted? What are the appropriate messages? Which communication vehicles (e.g., media) would be most effective?

The present study provides some guidance on the targeting question. Although cultural ignorance is depressingly pervasive in Canadian society, there are some segments that seem more knowledgeable than others. The university and college educated are much more culturally knowledgeable. High income Canadians are also more familiar, as are Canadians drawn from the 26 to 45 age group. Geographical location is also associated with cultural knowledge, although the effects are much milder. Those in the biggest cities tend to be more culturally literate as are residents of Atlantic Canada.

By corollary we can isolate the least knowledgeable and perhaps argue that they be considered priority targets for any promotion and education campaign. These priority target groups include Canadians with high school and less education -- who score about 24 per cent *versus* 39 per cent for the college educated. Other priority groups include lower income Canadians and Canadian youth.

Regionally speaking, British Columbians are weaker in terms of cultural knowledge, and small town Canadians are considerably less culturally knowledgeable.

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1 Kinsley, B. and Graves, F., *The Time of Our Lives: Explorations in Time Use* (Vol. 2). Department of Communications, Ottawa, 1981.

Does this analysis provide any suggestions regarding the relative strength of the different disciplines in the public consciousness? Although our list of 14 figures cannot be considered representative of the major disciplines, there are some useful suggestions that can be gleaned from examining the relative levels of knowledge across the performing, visual and literary arts. In our tests, performing artists fared best, followed by literary artists and finally visual artists ranked last.

The relationship between language and cultural knowledge is a particularly interesting and important issue. Overall knowledge levels are about equal for the two charter language groups – with non-English, non-French speakers having significantly lower knowledge levels.

Some have argued that culture is one integrative force in Canadian society. The theory goes that it provides some of the cross-cutting symbols that transcend the two solitudes of English and French Canada. Unfortunately, the present study provides little support for this theory. There is very little crossover knowledge of artists in the "other" linguistic category. Whereas francophones are *very* knowledgeable of their own cultural heroes, only about one in ten know of the corresponding English cultural superstars. Anglophones are equally ignorant of French artists and are significantly less knowledgeable of their own stars. These results are sobering. The idea that culture is providing part of the glue for the Canadian integument does not seem plausible in light of these results. Crossover knowledge analysis of individual figures shows that those figures who should be most accessible to the other language (i.e., non-linguistic artists such as painters, dancers and visual artists) are no more likely to be known than literary artists. This suggests that the obstacles may be rooted in the relative cultural insularity of the two linguistic societies. In other words, the impediments to shared knowledge (and enjoyment) of our cultural stars are practical difficulties (such as media patterns) rather than theoretical obstacles. This suggests that although the *status quo* reinforces a view of separate dualities there is at least a possibility of greater cultural dialogue and overarching symbol consumption. Marketing and promotion efforts could be directed to greater sharing and crossover enjoyment of much of the artistic excellence currently limited only by practical and somewhat artificial boundaries of our two charter societies.

Consumption and Participation

Cultural conduct is the behavioural counterpart of cultural consciousness. Many of the patterns underlying knowledge and awareness of the arts are reflected in our conclusions regarding cultural behaviour. Cultural conduct can be divided into consumption and participation. Economists refer to consumption as the final use of goods or services in the satisfaction of human wants. For our purposes we are referring to visits to performing arts "attractions" (i.e., popular and classical music performances, dance and live theatre) and other cultural "facilities" (i.e., museums, libraries and art galleries). Some of this use is not "final" (e.g., in the case of a museum visit) but the consumption metaphor and the idea of the cultural consumer is useful for our discussion. Participation refers to active involvement in the artistic process. This includes the range of creative expressions possible in the performing, visual and literary arts. The emphasis is on public, amateur participation in art.

Consumption

The demand for arts and culture, and the corresponding levels of cultural consumption, are relatively low in Canada. As in the case of knowledge, it is obvious that there is substantial room for improvement. It is also plausible that the reported levels of cultural consumption (and participation) are overstated. Perhaps we should employ a deflation of claimed levels of cultural behaviour similar to the reduction we encountered moving from claimed recognition to true knowledge. In the absence of any behavioural validation of claimed consumption levels a downward adjustment of about one half of claimed activity would probably be a more realistic estimate.

Overall, adult, urban Canadians claimed about 14 annual visits to cultural facilities and about four visits to cultural attractions. Of facilities visits, the vast majority are visits to libraries (about 11) with about one visit each to art galleries, museums and arts and crafts fairs. For attractions, popular music makes up half of these events. The average respondent went to about one theatre offering and only about one out of every two Canadians attended even a single classical music or dance performance. Adjusting for the exaggeration factor, it is obvious that there is very little consumption of

performing (high) arts. Compared to competing entertainment offerings (e.g., television, film, spectator sports, etc.), arts and culture is simply not drawing very large audiences.

These distressingly low levels of demand will come as no surprise to those working in the arts. When considering the relative economic disadvantage of producing artistic performances (e.g., "Baumol's" problem), some of the endemic financial difficulties of the sector become painfully understandable. Many have cited problems in marketing and promotion of the arts as one of the root causes of these muted demand levels. Recalling the extremely low levels of knowledge and awareness it seems quite likely that better marketing and promotion of the arts could yield higher levels of demand. There may be some grounds for optimism in that our analysis has shown that cultural consumption has risen fairly dramatically in the past decade. Attendance at art galleries, theatre performance and cultural festivals have all risen by about 20 per cent. Our analysis, however, suggests that much of this growth is the product of increased investments in the supply of cultural infrastructure, rather than through better marketing.

Once again, the question of targeting marketing efforts becomes a crucial one. The patterns that segment consumers into lower and higher demand groups are similar to, but by no means identical to those variations encountered in the realm of cultural knowledge and awareness. Education is the strongest predictor of cultural consumption, which reflects the same finding in the area of knowledge. The study also confirms the fact that women tend to be more culturally active, and that cultural consumption tends to decline with age. In general, cultural consumption rises with income, although library use follows a reverse pattern. There is also a strong positive relationship between settlement size and cultural consumption (which is largely due to lower levels of access to cultural products in smaller and medium sized cities).

Somewhat surprisingly, the study shows that francophones consume considerably less cultural product then anglophones. Although this contradicts some of the conventional imagery about the cultural orientations of the two charter linguistic groups, it does reproduce earlier "time use" research that showed francophones visiting all types of cultural facilities and classical music performances less frequently than other

Canadians – both anglophones and non-charter ethnic groups (see Kinsley and Graves, 1981b).

The relatively low demand for arts and culture in Quebec is quite perplexing in light of the equal or superior performance of Québécois respondents on knowledge and awareness measures. Moreover, several surveys have shown Quebec residents are more likely to approve of public investment in the arts and to view arts and culture as central to their quality of life. The patterns of interest and demand within the range of cultural offerings also differ from those of other Canadians (e.g., heritage and museums tend to be a *much* lower priority). Consideration of profound differences in the cultural and historical factors shaping demand for the arts must be coupled with awareness of some relative disadvantages in the supply of cultural infrastructure in order to gain some partial understanding of the problem. The inferior infrastructure argument gains greater credence when we find that differences in cultural participation in Quebec (*vis-à-vis* the rest of Canada) are far less pronounced than they are in the area of consumption. These findings provide some guidance for improving the situation.

Participation

The final ingredient of our overall profile of Canadian cultural interest is the area of participation. The increasingly complex and rapidly changing post industrial society in which we live places tremendous pressures on its citizens. The supposed burgeoning of leisure time has arrested and even reversed itself to the degree that we are now experiencing a crisis of discretionary time. Many observers have noted that these broad social trends have been accompanied by a general withdrawal and disengagement from active participation in the political, social and cultural worlds. As time use studies have shown, the vast majority of leisure episodes are now passive, inert consumption. By far the dominant mode of passive consumption is mass electronic media – particularly the popular cultural images exported via television to the receptive global market. Active cultural participation -- the creative productive process -- can be viewed as a safeguard against the numbing, deleterious effects of passive popular cultural consumption.

The cultural participation data from the CIPIS survey show moderate Canadian levels of active participation in activities such as playing instruments, singing, dancing, photography, painting, etc.. In total, urban Canadians claim to devote only about three hours a week to all these activities. This three hours is probably over stated by a degree proportional to the severely understated claim of 14 hours of weekly television viewing. In fact, television occupies at least twice as much time, which leads us to conclude that all active cultural participation accounts for probably far less than ten per cent of television viewing alone.

Amateur arts are one foundation for professional arts as are arts opportunities in the educational system, and despite the only moderate levels of active participation, we suggest that the link to serious artistic production is an important source of support for these activities. This conclusion is supported by the analysis of who the greatest participants are. Unlike in the case of knowledge and consumption, high income is not a precondition for cultural participation.

These and related findings lead us to conclude that the active participation "market" is fairly distinct from the more passive consumer of arts and culture. In our view there are separate yet compelling arguments for supporting active participation in arts and culture. These include factors such as: building up the pre-professional base for artistic production, encouraging active and creative alternatives to passive consumption of foreign mass media and developing an awareness that will lead to active consumption of performing and visual arts. A promotional strategy aimed at stimulating both active participation and active consumption must recognize the somewhat different target audiences, media and messages necessary to reach various segments of Canadian society. Together with strategies for encouraging knowledge and consumption, these types of initiatives should improve the overall quality and enjoyment of our system of cultural production and consumption.

APPENDIX A

Conceptual Inventory/Variables

Conceptual Inventory/Variables

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
Organisation:			
• Performing Arts Organisations (PA) • Heritage and Visual Arts Organisations (H/VA)	o Background Information	ORGAN1	Organisation ID number
			Statistics Canada Standard Geographic Classification:
		PROV	Province
		CENSUS	Census division
		SUBDIV	Census sub-division
		TYPE	Type of organisation
	o Facilities	GOVTSUP	Federal government support of the arts
		HOWLONG	How long in operation
		THEATRE	Home theatre or performance area (PA only)
		GALLERY	Have a home gallery or exhibition area (H/VA only)
		NAME	Name of facility
		DESCRIPT	Description of gallery or space (H/VA only)
		DESCRIPT	Description of theatre or performance area (PA only)
		DESIGN	Building originally designed for arts
		RENOVAT	Renovated to make suitable
		YRMOVED	Year moved into building
		RENTOWN	Rent or own facility
		OPERPAY/ MONTHPAY	Monthly operating payment if owned
		RENTPAY	Monthly rental payment if rented
		TOTSEAT	Total seating capacity (PA only)
		DISPLAY	Access to display areas
		PERSTAGE	Access to permanent stage (H/VA only)
		VIDEODIS	Access to video display (H/VA only)
		STORAGE	Access to storage areas

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
		WRKSHOP/ WORKSHOP	Access to workshops
		STUDIO	Access to rehearsal space (PA only)
		DRESSING	Access to dressing/makeup rooms (PA only)
		OFFSPACE	Access to office space
		TICKET	Access to ticket sales facilities
		ADDISPLY	Adequacy of display area
		ADSTAGE	Adequacy of permanent stage (H/VA only)
		ADVIDEO	Adequacy of video displays (H/VA only)
		ADSTORE	Adequacy of storage area
		ADSHOPS/ ADWORK	Adequacy of workshops
		ADSTUDIO	Adequacy of rehearsal space (PA only)
		ADDRESS	Adequacy of dressing/makeup rooms (PA only)
		ADOFFICE	Adequacy of office space
		ADTICKET	Adequacy of ticket sales facilities
		FLORSPAC/ TOTSPACE	Total floor space
		MEASURE/ FEETMTR	In sq. metres or sq. feet
		SEATCAP	Seating capacity is inadequate (PA only)
		SPACSTAG	Space on stage inadequate (PA only)
		ACOUSTIC	Accoustics are poor (PA only)
		TOOSMALL	Exhibition space too small (H/VA only)
		LOCATION	Building poorly located
		ELECTRIC	Electrical systems inadequate
		CLIMATE	Climate control system inadequate
		LIGHTING	Lighting system inadequate
		SOUND	Sound system inadequate (PA only)
		SAFETY	Safety problems in theatre/building
		PUBSPACE	Public space inadequate (PA only)

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
	• Services and Community Participation	SECURITY	Security problems with building (H/VA only)
		MOVING	Intend to move in near future
		REAMOVE	Reason for moving
		PERHOME	Number of performances at home (PA only)
		PERAWAY	Number of performances away from theatre (PA only)
		OUTCAN	Number of performances outside of Canada (PA only)
		OUTPROV	Number of performances outside of province (PA only)
		PERMANT	Permanent display of collection (H/VA only)
		EXHIBITS	Number of exhibits in last year (H/VA only)
		TOTTICK	Number of tickets sold in last 12 months
		SUBTICK	Number of subscription tickets (PA only)
		MEMBERS	Number of members in organisation (H/VA only)
		FRACEDUC	Fraction activities education program
		FRACCLAS	Fraction activities classes for public
		FRACOTHR	Fraction activities for other types of events
		PDARTS	Staff years paid artistic staff
		OTHRPD	Staff years other paid staff
		VOLUNTER	Staff years unpaid volunteers

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	**Description**
	• Financial Management and Funding		
		TOTREVUE	Total earned revenue
		TICSALES	Percentage of revenue from ticket sales (PA only)
			Supporting Funds or Subsidies from:
		CULTINIT	Program of Cultural Initiatives
		CANCOUN	The Canada Council (in 000's)
		OTHFED	Other Federal Funding (in 000's)
		PROVGOVT	Provincial government funding (in 000's)
		MUNIGOVT	Municipal & Regional government funding (in 000's)
		CORPFUND	Corporate funding (in 000's)
		DONATE	Donations from individuals (in 000's)
		OTHFUND	Other funding (i.e., foundations) (in 000's)
		OPEXPEND	Total operating expenditures (in 000's)
		CAPEXPND	Total capital expenditures (in 000's)
		TOTBUDGT	Total budget originally (in 000's)
		RETAIN	Retained earnings (in 000's)
		SURPLUS/ DEFICIT	Deficit or surplus
		SITUATON	Financial situation improved/worsened
		FINANCES	Finances in the next 3 years

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
Facility			
(1) Inventory of Cultural Facilities	• Building information, type of facility, information about the facility	PROV	Province
		CENSDIV	Census division
		CENSSUB	Census sub-division
		NAMEOUN	Facility name
		STREET	Street number and name
		PCODE	Postal Code
		PRIMUSE	Primary use for arts and culture
		TYPEPRIM	Type of primary facility
		TYPESEC	Type of secondary facility
		HERITAG	Main type of arts or heritage use
		SQFEET	Size of performance area - sq. feet
		SQMETR	Size of performance area - sq. metres
		FIXED	Seating capacity - fixed
		MOVABLE	Seating capacity - moveable
		STAGE	Does facility have a stage
		WHOOWN	Who owns facility
		FSTNAME	First name of contact person
		SURNAME	Surname of contact person
		OUTSIDE	Outside CMA listed

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
Facility			
(2) Managers Survey • Performing Arts Facilities (PAF) • Heritage & Visual Arts Facilities (H/VAF)	• Background Information	FACLTY1	Facility ID number Statistics Canada Standard Geographic Classification:
		PROV	Province
		CENSUS	Census division
		SUBCENS	Census sub-division
	• Type of Facility/ Ownership	CULTURE	Supply of cultural fac. meet demand
		DANCE	Dance/ballet (PAF only)
		OPERA	Opera (PAF only)
		CLASICAL	Classical music (PAF only)
		FOLK	Folk/popular music, jazz (PAF only)
		THEATRE	Theatre (PAF only)
		VISUAL	Visual arts organisation (PAF only)
		CINEMA	Cinema/film club (PAF only)
		OTHER	Other organisation (PAF only)
		FUNCTION	Primary heritage function (H/VAF only)
		USEOF	Original use of building
		RENOVATE	Major renovations undertaken
		WHOOWNS	Who owns this building
		OPERATE	Who operates this building
		FUTURE	Building be sold in near future
		BUYER	Probable buyer
		MOVESOON	Move in near future (H/VAF only)
		REASMOV	Reason for moving (H/VAF only)
	• Building Capacity	STAGES	Number of performance areas (PAF only)
		TOTAREA	Total floor space
		METFEET/ MEASURE	In sq. metres or sq. feet

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
	• Suitability and Condition of Facility	SEATING	Total seating capacity (PAF only)
		PERFORM	Total performances in last year (PAF only)
		TICKETS	Total tickets sold in last year (PAF only)
		DISPAY	Per cent area useable for displays (H/VAF only)
		VISITOR	Number of visitors in last year (H/VAF only)
		YRBUILT	Year building was built
		YRMOVED	Year moved to building
		REPAIRS	Major repairs since building opened
		AMTREPS	Amt. spent on repairs last 3 years (in 000's)
		IMPROVE	Major upgrading/improvements
		AMTPROVE	Amt. spent on upgrading (in 000's)
		FLOORS	Floors and ceilings
		INTWALLS	Interior walls
		EXTWALLS	Exterior walls
		WINDOWS	Windows and doors
		ROOF	Roof condition
		BASEMNT	Foundation and basement walls
		ELECTRIC	Electrical systems
		PLUMB	Plumbing
		CLIMATE	Climate control systems
		UPSTRUCT	Upper structure
		OVERALL	Overall structure
		EXTWATER	Water penetration from exterior
		HUMIDITY	Excessive humidity
		DRYNESS	Excessive dryness (H/VAF only)

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
		OUTSIDE	Building appearance (outside)
		INSIDE	Building appearance (inside)
		SAFETY	Building safety
		SECURITY	Building security (H/VAF only)
		ENERGY	Energy efficiency
		MAINCOST	Maintenance costs
		ACCESS	Public access (H/VAF only)
		DISABLE	Access for disabled (H/VAF only)
		FUTREPS	Repairs over the next 3 years
		COSTREPS	Cost of anticipated repairs
		STANDARD	Per cent repairs to meet standard
		BASCOST	Basis of cost estimates
		FEDGOVT	Funding from federal government
		OTHGOVT	Funding from other government
		OTHFUND	Other funding (i.e., private, corporate)
		REQUEST	Total requested repairs
		PERSPACE	Permanent display/exhibit space
		TMPSPACE	Temporary display/exhibit space (H/VAF only)
		LIGHTING	Lighting equipment
		AIRFILT	Air filtration system (H/VAF only)
		AUDIO	Audio equipment
		ACOUSTCS	Accoustics
		TEMPER	Temperature and humidity
		AUDCAP	Audience capacity
		AUDSIGHT	Audience sight lines (PAF only)
		STORAGE	Storage space (H/VAF only)
		CONVER	Conversation space (H/VAF only)
		WRKSPACE	Work space
		DRESSING	Dressing/makeup space (PAF only)
		REHEARSL	Rehearsal space (PAF only)

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
	• Financial Management and Funding	READING	Library/reading space (H/VAF only)
		PUBACTY	Public activity space (H/VAF only)
		PUBAMEN	Public amenities (H/VAF only)
		CONSTR	Cost of construction (in 000's)
			Original Capital Funding from:
		MUSEUMS	National Museums of Canada (in 000's) (H/VAF only)
		PROGRAM/ INITPROG	Program of Cultural Initiatives (in 000's)
		CANCOUN/ COUNCIL	The Canada Council (in 000's)
		OTHRFED/ FEDFUND	Other Federal funding (in 000's)
		PROVGOVT/ PROVFUND	Provincial government funding (in 000's)
		MUNIREG/ MUNIFUND	Municipal & Regional gov't funding (in 000's)
		CORPORAT/ CORPFUND	Corporate funding (in 000's)
		DONATE/ INDDONT	Donations from individuals (in 000's)
		INSTITUT/ INSTFUND	Institutional funding (in 000's)
		REPLACE	Replacement cost today (in 000's)
		ESTIMATE	Basis of estimation
		REVEARN	Total earned revenue
			Supporting Funds or Subsidies from:
		SUPNMC	National Museums of Canada (in 000's) (H/VAF only)

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
		INITPROG/ CULTPROG	Program of Cultural Initiatives (in 000's)
		COUNCIL/ CANADA	The Canada Council (in 000's)
		FEDFUND/ OTHRFED	Other Federal funding (in 000's)
		PROVFUND/ PROVGOVT	Provincial government funding (in 000's)
		MUNIFUND/ MUNIGOVT	Municipal & Regional government funding (in 000's)
		CORPFUND/ COPORAT	Corporate funding (in 000's)
		INDDONT/ DONATE	Donations from individuals (in 000's)
		INSTFUND/ INSTITUT	Institutional funding (in 000's)
		OPERATE	Total operating expenditures (in 000's)
		MORTGAG	Annual mortgage payment (in 000's)
		CAPITAL	Total capital expenditures (in 000's)
		BUDGET	Original total budget (in 000's)
		EARNINGS	Total retained earnings (in 000's)
		DEFICIT1	Deficit or surplus
		TOTACC/ SURFDEF	Total accumulated surplus/deficit
		DEFICIT2	Deficit or surplus
		FINANCES	Finances of the past 3 years
	• Accessibility	OPENDAY	Days open to public
		SUMMER	Hours a week open in summer (H/VAF only)

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
		RESTYEAR	Hours a week open rest of year (H/VAF only)
		ARTISTIC	Paid artistic staff days
		OTHSTAFF	Paid other staff
		UNPAID	Unpaid volunteers

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
Individual	• Place Identifier	PROV1	Province
		CENSUS1	Census division
		CENDIV1	Census sub-division
		CASEID1	Case identifier
			Art Gallery
	• Cultural Activites	NUMART	Number of times visited
		ATTART	Where visited
		MORART	Would like to go more often
		REAART	Why did not participate more
			A Museum
		NUMMUS	Number of times visited
		ATTMUS	Where visited
		MORMUS	Would like to go more often
		REAMUS	Why did not participate more
			A Music Performance/Recital
		NUMMUSIC	Number of times visited
		ATTMUSIC	Where visited
		MORMUSIC	Would like to go more often
		REAMUSIC	Why did not participate more
			Classical Music Performance/Recital
		NUMCLAS	Number of times visited
		ATTCLAS	Where visited
		MORCLAS	Would like to go more often
		REACLAS	Why did not participate more
			A Dance Performance
		NUMDANC	Number of times visited
		ATTDANC	Where visited
		MORDANC	Would like to go more often
		READANC	Why did not participate more
			A Live Theatre Performance
		NUMLIVE	Number of times visited
		ATTLIVE	Where visited
		MORLIVE	Would like to go more often
		REALIVE	Why did not participate more
			An Arts and Crafts Fair
		NUMCRAFT	Number of times visited
		ATTCRAFT	Where visited
		MORCRAFT	Would like to go more often
		REACRAFT	Why did not participate more

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
			Library or Public Archives
		NUMLIB	Number of times visited
		ATTLIB	Where visited
		MORLIB	Would like to go more often
		REALIB	Why did not participate more
		PLAYINST	Played a musical instrument
		HRPLAY	Hours spent playing instrument
		SING	Singing/voice practice
		HRSING	Hours spent singing practice
		PHOTO	Participate in photography
		HRPHOTO	Hours spent on photography
		PAINT	Painting, sculpting, drawing
		HRPAINT	Hours spent painting, etc.
		DANCE	Dance classes
		HRDANCE	Hours spent at dance classes
		ACTING	Acting classes
		HRACT	Hours spent at acting classes
		WATCHTV	Watching TV or a VCR
		HRTV	Hours spent watching TV
		SUBCLAS	Subscription to classical music series
		SUBDANC	Subscription to dance series
		SUBTHEAT	Subscription to theatre series
		SUBFILM	Subscription to film series
		%CULT	Percent cultural time spent in public
	• Opinions and Perceptions	THEATRE	To have live performance theatres
		LIBRARY	To have libraries
		DANCE	To have dance or opera theatres
		MUSEUM	To have museums
		CONCERT	To have concert halls
		ARTISTS	To have community of professional artists
		CRAFTS	To have facilities for arts & crafts
		CRAFTPL	To have healthy community of craftspersons

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
		FEDSUP	Federal government support of the arts
		PROVSUP	Provincial government support of the arts
		MUNISUP	Municipal government support of the arts
		PRIVSUP	Private sector support of the arts
			Should government support:
		AUTHOR	Individual artists, authors
		POPMUSIC	Popular music
		PERFART	Performing arts
		PAINTING	Painting, sculpting, drawing
		MUSLIB	Museums, libraries, art galleries
		CULTIND	Cultural industries
		FINPROF	Who should financially support professional artists
		FINAMTR	Who should financially support amateur artists
		FINCRAFT	Who should financially support craftspersons

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
		PARKS	Parks and recreational areas
		MEDICAL	Medical facilities
		ARTFAC	Arts and cultural facilities
		SPORT	Sports facilities
		ROADS	Roads and highways
		MILITARY	Military and defence
		SUPPORT	Support of artists and craftspersons
		PLENTY	Plenty of musical perf. in my city
		MOREFAC	Wish there were more artistic facilities
		CDNCULT	Canadian culture is disappointing
		FEDGOVT	Federal government doing good job
		OUTCITY	Must go outside my city for culture
		PRIDE	Cdn. culture we can all take pride in
		TRADITON	Federal government should support traditional art forms
		SOCIETY	All members of Cdn. society have equal access to cultural opportunities
		MOREPERF	Like to see more Cdn. performing arts
		FACCOMM	Not enough facilities in community
		TOOFAR	Facilities too far from home
		TRANSPT	Transportation too difficult
		TOOHIGH	Admission too high
		NOINTERT	Programming not interesting
		PUBLPOOR	Publicity and advertising are poor
		HOURS	Hours of opening are not suitable
		NOCHILD	Not enough shows for children
	• Cultural Awareness	PINSENT	Gordon Pinsent
		PINDO	What does he do?
		PINCDN	Is he Canadian?
		KAIN	Karen Kain
		KAINDO	What does she do?
		KAINCDN	Is she Canadian?

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
Community Inventory and Funding Data	• Background and Socio Demographic Characteristics of Individual	PROV1	Province
		CENSUS1	Census division
		CENDIV1	Census sub-division
		POP1976	Population in 1976
		POP1981	Population in 1981
		ENGLISH	No. of people - English mother tongue
		FRENCH	No. of people - French mother tongue
		OTHER	No. of people - Other mother tongue
		OVER15	Population 15 years and over
		PRIMARY	No. of people with primary school education
		HIGHGRAD	No. of people - high school graduates
		UNIVGRAD	No. of people - university graduates
	• Labour Force Characteristics	MALELAB	No. of males in labour force
		MALEPART	Participation rate males
		FEMLAB	No. of females in labour force
		FEMPART	Participation rate females
		MALEARTS	No. of people employed in arts - male
		FEMARTS	No. of people employed in arts - female
		FUNCTION	No. of people in dominant economic function
		INDUSTRY	Type of dominant industry (2 digit code)
	• Household Characteristics	INCOME	Average private household income
		DISTANCE	Distance to nearest CMA (in kilometres)
		OWNED	Occupied private dwellings owned
		RENTED	Occupied private dwellings rented
		PERSONS	Average number of persons per private household

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
		COLVILLE	Alex Colville
		COLDO	What does he do?
		COLCDN	Is he Canadian?
		DUVALL	Robert Duvall
		DUVALLDO	What does he do?
		DUVALCDN	Is he Canadian?
		GAGNON	André Gagnon
		GAGDO	What does he do?
		GAGCDN	Is he Canadian?
		BUTLER	Edith Butler
		BUTLERDO	What does she do?
		BUTCDN	Is she Canadian?
		ATWOOD	Margaret Atwood
		ATWODDO	What does she do?
		ATWODCDN	Is she Canadian?
		OKEEFE	Georgia O'Keefe
		OKEEFEDO	What does she do?
		OKEEFCDN	Is she Canadian?
		LAURE	Carole Laure
		LAUREDO	What does she do?
		LAURECDN	Is she Canadian?
		CARR	Emily Carr
		CARRDO	What does she do?
		CARRCDN	Is she Canadian?
		GOULD	Glenn Gould
		GOULDDO	What does he do?
		GOULDCDN	Is he Canadian?
		TREMBLY	Michel Tremblay
		TREMDO	What does he do?
		TREMCDN	Is he Canadian?
		COCKBURN	Bruce Cockburn
		CBURNDO	What does he do?
		CBURNCDN	Is he Canadian?
		ROY	Gabrielle Roy
		ROYDO	What does she do?
		ROYCDN	Is she Canadian?

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
	• Socio-Demographic and Economic Characteristics	YRBIRTH	Year of birth
		MARITAL	Current marital status
		EDUCTION	Highest level of education
		LANG	Language first learned in childhood
		NOPEOPL	Number of people in household
		INCOME	Annual household income
		SEX	Sex of respondent
		LANGINT	Language of interview
	• Interview Characteristics	TELENO	Telephone number
		DIRECTRY	No. of the telephone directory
		NUM16YRS	Number of people 16 yrs & over
		NUMMALE	Number of males 16 yrs & over
		LENGTH	Length of interview
		DAY	Day of interview
		MONTH	Month of interview
		NUMCALL	Number of calls (tries)

LEVEL OF ANALYSIS	CONCEPTS	INDICATORS	
		Variable Name	Description
	• PCI Funding (1980-86)	PCI8083	PCI total dollar value 1980-1983
		NUM8083	PCI total number of grants 1980-1983
		PCI8386	PCI total dollar value 1983-1986
		NUM8386	PCI total number of grants 1983-1986
	• Canada Council Funding (1980-84)	CDNFUNDS	Canada Council total funds 1980-1984
		CDNGRANT	Canada Council total number of grants, 1980-1984
	• CBAC Funding (1980-85)		CBAC Performing Arts Organisations:
		PERFPRIV	CBAC (1980-85) private grants
		PERFCDN	CBAC (1980-85) Canada Council
		PERFPROV	CBAC (1980-85) Provincial grants
		PERFMUNI	CBAC (1980-85) Municipal grants
		PERFOTHR	CBAC (1980-85) other grants
		PERFGOVT	CBAC (1980-85) total federal government grants
			CBAC Visual Arts Organisations:
		VISPRIV	CBAC (1980-85) private grants
		VISCDN	CBAC (1980-85) Canada Council
		VISPROV	CBAC (1980-85) Provincial grants
		VISMUNI	CBAC (1980-85) Municipal grants
		VISOTHR	CBAC (1980-85) other grants
		VISOPER	CBAC (1980-85) total operating revenue
	• Museums Canada Funding	MUSMAP	Museums Canada - dollar value MAP program
		MUSOTHR	Museums Canada - other

APPENDIX B

Survey Instruments

Cultural Infrastructure Planning Information System:
Survey of Performing Arts Facilities

INTRODUCTION

Screen for manager or administrator of facility.

Hello, my name is _____ and I work for _____. We have been hired by the federal Department of Communications to conduct a telephone survey of cultural facilities across Canada. The results will be used for planning investments in existing and new cultural facilities.

We have a few questions we would like to ask you about the size of your facility, the type of ownership, the kind of cultural activities it accommodates, its current condition, and your future plans for the building.

All information will be kept confidential and the interview should take about 15 minutes of your time. Your building has been selected by a random sampling process. Your answers are very important to us. If you own or operate only a portion of the total space in the building, we would like you to answer the questions as they relate to that portion only. May I proceed?

1.0 TYPE OF FACILITY/OWNERSHIP

1.1 **In your opinion is the supply of cultural facilities adequate to meet the demand in your community for the performing arts?** Please rate your answer on a 1 to 7 scale where 1 is completely adequate, 7 totally inadequate and 4 neither adequate nor inadequate.

COMPLETELY ADEQUATE			NEITHER			TOTALLY INADEQUATE	DK/NR
1	2	3	4	5	6	7	9

1.2 **How many of each of the following types of local arts organisations use your building on a regular basis?** Please include both amateur and professional organisations.

		DK/NR
a) DANCE/BALLET	⌊_⌊_⌋	99
b) OPERA	⌊_⌊_⌋	99
c) CLASSICAL MUSIC	⌊_⌊_⌋	99
d) FOLK/POPULAR MUSIC, JAZZ	⌊_⌊_⌋	99
e) THEATRE	⌊_⌊_⌋	99
f) VISUAL ARTS ORGANISATION/ GALLERY	⌊_⌊_⌋	99
g) CINEMA/FILM CLUB	⌊_⌊_⌋	99
h) OTHER (specify)	⌊_⌊_⌋	99

1.3.a) **Was this building originally constructed to house one or more of the performing arts?**

YES 1
NO 2
DK/NR 9

b) **Were renovations undertaken to accommodate live performances?**

YES 1
NO 2
NA 8
DK/NR 9

1.4.a) **Is this building owned by a private firm (for profit), a non-profit association or a government agency?** (If government, ask what level of government.)

b) **Who operates this building?**

	a) Ownership	b) Operation
PRIVATE FIRM (for profit)	1	1
NON-PROFIT ASSOCIATION (please specify) _____ ...	2	2
PUBLIC (please specify) _____		
o MUNICIPAL/REGIONAL	3	3
o PROVINCIAL	4	4
o FEDERAL	5	5
EDUCATIONAL INSTITUTIONS	6	6
OTHER (please specify) _____	7	7
DK/NR	9	9

1.5.a) **How likely is it that this building will be sold in the next three years?** Please rate the likelihood (within 10 per cent) on the following scale.

AN IMPOSSIBILITY ... A CERTAINTY DK/NR

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% 999

b) **If bought, what type of organisation would be the most likely buyer?**

PRIVATE FIRM/CORPORATION 1
NON-PROFIT ORGANISATION 2
GOVERNMENT OR GOVERNMENT AGENCY 3
DK/NR 9

NOW I'D LIKE TO ASK YOU ABOUT SOME ASPECTS OF THE CAPACITY OF YOUR BUILDING.

2.0 BUILDING CAPACITY

2.1 **How many stages or separate performance areas does your building contain?**

DK/NR 9

2.2.a) **What is the approximate total floorspace within your building?** (Count both performance and non-performance space). (COMPLETE IN SQUARE FEET OR IN SQUARE METRES.)

TOTAL AREA | | | | | | DK/NR 99999

Completed in: sq. metres ☐
or
sq. feet ☐

2.2.b) **What is the approximate <u>total</u> audience seating capacity of your building (including movable seating)?**

NUMBER OF SEATS |_|_|_|_|_|

2.3 **Approximately how many performances in <u>total</u> were presented in your facility over the last 12 months?**

TOTAL NUMBER |_|_|_|_|_|

2.4 **Approximately how many tickets in <u>total</u> were sold for performances in your facility in the last 12 months?**

TOTAL NUMBER |_|_|_|_|_|

NOW I WOULD LIKE TO ASK YOU ABOUT THE SUITABILITY AND PHYSICAL CONDITION OF YOUR FACILITY.

3.0 SUITABILITY AND CONDITION OF FACILITY

3.1.a) **In approximately what year was this building constructed?**

|1|_|_|_| DK/NR 999

b) **In what year did your organisation acquire or move into the facility?**

|1|_|_|_| DK/NR 999

3.2.a) **Have any major repairs been performed on the building since it first opened?** By repairs I mean only those activities that restore the building to its original condition and do not usually add to the value of the building. Do not count regular maintenance activities.

YES 1
NO 2
DK/NR 9

b) **Approximately how much money has been spent on repairs over the last three years?**

DOLLARS $|_|_|,|_|_|_|,|0|0|0|.00

3.3.a) **Have any major upgrades or improvements been made to the building since it first opened?** By upgrades or improvements I mean those activities such as additions or conversions that add to the value of the building.

YES 1
NO 2
DK/NR 9

b) **Approximately how much money has been spent on making improvements in the last three years?**

DOLLARS $|_|_|,|_|_|_|,|0|0|0|.00

3.4 **How would you rate the current physical condition of the following components of the building?** Please rate each item on a 1 to 7 scale where 1 indicates top condition/like new, 7 indicates beyond repair/needs replacement and 4 indicates minimum acceptable condition.

	TOP CONDITION/ LIKE NEW			MINIMUM ACCEPTABLE		BEYOND REPAIR/ REPLACE	
a) Floors and ceilings	1	2	3	4	5	6	7
b) Interior walls	1	2	3	4	5	6	7
c) Exterior walls	1	2	3	4	5	6	7
d) Windows and doors	1	2	3	4	5	6	7
e) Roof	1	2	3	4	5	6	7
f) Foundation and basement walls (interior and exterior)	1	2	3	4	5	6	7
g) Electrical systems	1	2	3	4	5	6	7
h) Plumbing	1	2	3	4	5	6	7
i) Climate control systems (heating, air conditioning)	1	2	3	4	5	6	7
j) Upper structure of the building .	1	2	3	4	5	6	7
k) The overall structure	1	2	3	4	5	6	7

3.5 **Now consider the following items for the degree to which they are a problem in this building?** Please rate on a 7 point scale where 1 is not a problem and 7 is a severe problem.

	NOT A PROBLEM					SEVERE PROBLEM	
a) Water penetration from the exterior	1	2	3	4	5	6	7
b) Excessive humidity (i.e., mildew, condensation, standing water)	1	2	3	4	5	6	7
c) Building appearance (outside)	1	2	3	4	5	6	7
d) Building appearance (inside)	1	2	3	4	5	6	7
e) Building safety	1	2	3	4	5	6	7
f) Energy efficiency	1	2	3	4	5	6	7
g) Maintenance costs	1	2	3	4	5	6	7

3.6.a) **What is the likelihood of carrying out repairs or improvements to your building over the next three years?** Please rate the likelihood (within 10 per cent) on the following scale.

AN IMPOSSIBILITY — A CERTAINTY — DK/NR

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% — 999

b) **What repairs do you anticipate carrying out?**

_____

_____

c) **What improvements do you anticipate carrying out?**

_____

_____

d) **Approximately how much do you estimate these repairs and improvements will cost?**

$ |_|_|_|_|_|_|_|

e) **What percentage of these costs will be only for the repairs necessary to bring the building back to its original condition?**

|_|_|_| %

f) **On what basis do you make these cost estimates?**

ARCHITECTS/CONTRACTORS ESTIMATES (preliminary) 1
ARCHITECTS/CONTRACTORS ESTIMATES (detailed) 2
OWN ESTIMATE 3
DK/NR 9

g) **How important do you expect each of the following sources to be in covering the costs of the repair and improvement work?** Rate on a 7 point scale with 1 meaning the source will cover all of the costs, 7 meaning it will cover none of the costs and 4 meaning about one-half of the costs?

	ALL			HALF			NONE	DK/NR
i) The federal government (specify program)	1	2	3	4	5	6	7	9
ii) Other governments	1	2	3	4	5	6	7	9
iii) Other (e.g., private, corporate, bank loan) (specify) _____	1	2	3	4	5	6	7	9

3.6.h) **IF YOU EXPECT THE FEDERAL GOVERNMENT WILL BE ONE SOURCE OF FUNDS FOR REPAIRS IMPROVEMENTS, approximately how much do you expect to request from this source?**

FEDERAL DOLLARS $|_|_|,|_|_|_|,|_|_|_|.00

3.7 **How would you rate the <u>suitability</u> of the following aspects of your facility with respect to the artistic needs of performing arts organisations or individuals who use your facility? Consider both the design and condition of the building and its equipment when rating suitability.** Please rate your answer on a 1 to 7 scale where 1 is completely suitable, 7 is totally unsuitable and 4 is minimally suitable. (CIRCLE 8 IF NOT PRESENT.)

	COMPLETELY SUITABLE						COMPLETELY UNSUITABLE	NA	DK/ NR
a) Performance space .	1	2	3	4	5	6	7	8	9
b) Lighting equipment.	1	2	3	4	5	6	7	8	9
c) Audio equipment ...	1	2	3	4	5	6	7	8	9
d) Acoustics	1	2	3	4	5	6	7	8	9
e) Temperature and humidity	1	2	3	4	5	6	7	8	9
f) Audience capacity .	1	2	3	4	5	6	7	8	9
g) Audience sight lines	1	2	3	4	5	6	7	8	9
h) Storage/work space.	1	2	3	4	5	6	7	8	9
i) Performer dressing/ makeup space	1	2	3	4	5	6	7	8	9
j) Rehearsal space ...	1	2	3	4	5	6	7	8	9

k) **Are there any other physical aspects of your facility that restrict the nature of the performances that can be accommodated?**

_____

_____

_____

4.0 FINANCIAL MANAGEMENT AND FUNDING

Now I would like to ask you some questions about the financial characteristics of your facility. We need figures for the most recent year for which you have an annual financial statement. (READ ONLY IF ABSOLUTELY NECESSARY -- We understand that you may need to refer to your files for some of this information, if so, we will contact you again later today or tomorrow.)

4.1.a) **Approximately how much did this building cost to construct?** Please use the actual dollar value at the time of construction.

DOLLARS $|_|_|_|,|_|_|_|_|,|0|0|0|.00 DK/NR 99999

b) **How much of the original capital funding was received from the following sources?**

a) Federal Government Funding

i) Program of Cultural Initiatives $|_|_|_|,|_|_|_|_|,|0|0|0|.00

ii) The Canada Council $|_|_|_|,|_|_|_|_|,|0|0|0|.00

iii) Other Federal funding $|_|_|_|,|_|_|_|_|,|0|0|0|.00

b) Provincial government funding (Total revenues) $|_|_|_|,|_|_|_|_|,|0|0|0|.00

c) Municipal and Regional government funding $|_|_|_|,|_|_|_|_|,|0|0|0|.00

d) Corporate funding $|_|_|_|,|_|_|_|_|,|0|0|0|.00

e) Donations from individuals $|_|_|_|,|_|_|_|_|,|0|0|0|.00

f) Institutional funding $|_|_|_|,|_|_|_|_|,|0|0|0|.00

c) **If you had to replace the building with a similar one, how much do you think the replacement costs would be today?**

DOLLARS $|_|_|_|,|_|_|_|_|,|0|0|0|.00

d) **On what basis do you make this estimate?**

ARCHITECT'S ESTIMATES 1
BUILDER/CONTRACTOR ESTIMATES 2
COSTS OF SIMILAR BUILDINGS 3
OWN ESTIMATES 4
DK/NR 5

4.2 **What was the <u>total earned revenue</u> in this period?** (Prompt: This should include admission fees, paid perfomances, media income, income from commission and royalties, program ads, souvenir sales and concessions, income from associated schools and workshops, interest on investments, and renting out facilities and materials, own lottery, etc..)

TOTAL EARNED REVENUE $|_|_|,|_|_|_|,|_|_|_|.00

4.3 **Considering any supporting funds or subsidies, can you tell me how much your facility received from the following sources?**

a) Federal Government Funding

i) Program of Cultural Initiatives $|_|_|,|_|_|_|,|0|0|0|.00

ii) The Canada Council $|_|_|,|_|_|_|,|0|0|0|.00

iii) Other Federal funding $|_|_|,|_|_|_|,|0|0|0|.00

b) Provincial government funding (Total revenues) $|_|_|,|_|_|_|,|0|0|0|.00

c) Municipal and Regional government funding $|_|_|,|_|_|_|,|0|0|0|.00

d) Corporate funding $|_|_|,|_|_|_|,|0|0|0|.00

e) Donations from individuals $|_|_|,|_|_|_|,|0|0|0|.00

f) Institutional funding $|_|_|,|_|_|_|,|0|0|0|.00

4.4 a) **What were the total operating expenditures for your facility last year?** Include property management staff costs, lighting, heating etc..

$|_|_|,|_|_|_|,|0|0|0|.00

b) **Approximately how much is your annual mortgage payment including principal and interest?**

DOLLARS $|_|_|,|_|_|_|,|0|0|0|.00

4.5 **What were your total capital expenditures for that same period?**

$|_|_|,|_|_|_|,|0|0|0|.00

4.6 **What was the <u>total budget</u> originally allocated for expenditures?**

$ |_|_|_| , |_|_|_| , |0|0|0| .00

4.7.a) **What were the total retained earnings (or deficit) of your facility at the end of the year?**

$ |_|_|_| , |_|_|_| , |0|0|0| .00

b) **Please indicate with a check if this is a deficit.** ☐

4.8.a) **What is the total <u>accumulated</u> surplus or deficit of your facility?**

$ |_|_|_| , |_|_|_| , |0|0|0| .00

b) **Please indicate with a check if this is a deficit.** ☐

4.9 **Can you please tell me whether the financial situation of your facility has improved or deteriorated over the past three years?** Please rate on a 1 to 7 scale where 1 means improved a great deal, 7 means deteriorated a great deal and 4 means stayed about the same.

IMPROVED A GREAT DEAL			STAYED THE SAME			DETERIORATED A GREAT DEAL	DK/NR
1	2	3	4	5	6	7	9

5.0 ACCESSIBILITY

WE HAVE A FEW FINAL QUESTIONS CONCERNING THE AVAILABILITY OF THIS BUILDING.

5.1 **Approximately how many days per year is your building open to the general public?**

|_|_|_|

5.2 **We are interested in the number of staff members you have working for your organisation. Can you please tell me the total number of staff years for your organisation last year?** (Note: one staff year represents 52 weeks of work.)

	Staff Years
a) Paid Artistic Staff and Artists	|_|_|_|_|_|
b) Other Paid Staff	|_|_|_|_|_|
c) Unpaid Volunteers	|_|_|_|_|_|

Those are all the questions I have. I'd like to thank you for your cooperation. The information you've given us will be very helpful. Before we finish this interview do you have any further comments about your facility, its funding sources or about government support for the arts in general?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

ONCE AGAIN, THANK YOU FOR YOUR TIME.

Cultural Infrastructure Planning Information System:
Survey of Performing Arts Organisations

Type of Organisation (pre-code)

Dance/Ballet 1
Opera 2
Classical Music 3
Folk/Popular Music, Jazz 4
Theatre 5
Visual Arts 6
Multi-Disciplinary 7
DK 9

INTRODUCTION

Hello, my name is _____ and I work for _____. We have been hired by the federal Department of Communications to conduct a telephone survey of cultural organisations across Canada.

May I speak to the business manager or director of the company?

We have a few questions we would like to ask you about your use of arts facilities, the suitability of your present facilities to your needs, the type of activities your group undertakes and it's plans for the future.

All information will be confidential and the interview should take about 15 minutes of your time. Your organisation has been selected by a random sampling process and your answers are very important to us. May I proceed?

1.0 FACILITIES

1.1 **How good a job do you think the Federal Goverment is doing in supporting arts and culture in your community?** Please answer on a 1 to 7 scale where 1 means an extremely good job, 7 means an extremely poor job and 4 neither a particularly good or bad job.

EXTREMELY GOOD			NEITHER GOOD NOR BAD			EXTREMELY POOR	DK/NR
1	2	3	4	5	6	7	9

1.2.a) **How long has your organisation been in operation?**

		DK/NR
NUMBER OF YEARS	| | |	99

b) **Does your organisation have a home gallery or exhibition area where most of your local exhibitions take place?**

YES 1
NO ..... 2 **SKIP TO SECTION 2**
DK/NR 9

c) **What is the name of this facility?** _____

1.3 **Which of the following best describes the building in which your home gallery or exhibition space is presently housed?**

A BUILDING WITH A SINGLE GALLERY AND ASSOCIATED FACILITIES 1
A MULTI-PURPOSE FACILITY OR ARTS CENTRE 2
A SCHOOL OR OTHER EDUCATIONAL BUILDING 3
A COMMUNITY CENTRE 4
A COMMERCIAL BUILDING 5
OTHER (please specify) _____ 6

1.4.a) **Was the area of the building you use for exhibitions originally designed for that purpose?**

YES 1
NO 2
NA 8
DK/NR 9

b) **Has it been renovated to make it suitable for your exhibition needs?**

YES 1
NO 2
NA 8
DK/NR 9

1.5 **In what year did your organisation move to that building?**

	NA	DK/NR
1 | | | |	998	999

1.6.a) **Do you rent or own the theatre?**

OWN	1
RENT (monthly payment)	2
RENT (payment as used)	3
NA	8
DK/NR	9

b) **What is your organisation's gross monthly payment (including mortgage principal and interest, heating, electricity, etc.) for this building?**

	NA	DK/NR
$ | | | | | | .00	99998	99999

c) **What is your organisation's gross average monthly payment (including rent, heat, electricity, etc.) for renting your home theatre?**

	NA	DK/NR
$ | | | | | | .00	99998	99999

1.7 **What is the total seating capacity of your home theatre?**

	DK/NR
NUMBER OF SEATS | | | | |	9999

1.8.a) **I am now going to read a list of facilities to which your organisation may or may not have access. For each, I'd like you to tell me if you have access to it and whether or not the facilities are housed in the same building as your home theatre.**

	DOESN'T HAVE FACILITY	HAS FACILITY OUTSIDE HOME BUILDING	HAS FACILITY LOCATED IN HOME BUILDING	DK/NR
i) Display areas	1	2	3	9
ii) Storage areas	1	2	3	9
iii) Workshops	1	2	3	9
iv) Rehearsal or studio space	1	2	3	9
v) Dressing rooms/ makeup room	1	2	3	9
vi) Office space	1	2	3	9
vii) Ticket sales facilities	1	2	3	9

1.8.b) **Now for each of those facilities you do have I'd like you to rate their adequacy in meeting your organisation's needs.** Please rate them on a 1 to 7 scale with 1 meaning completely adequate, 7 meaning completely inadequate and 4 meaning minimally adequate. (ONLY READ THOSE ITEMS WHICH THE ORGANISATION HAS.)

	COMPLETELY ADEQUATE			MINIMALLY ACCEPTABLE			COMPLETELY INADEQUATE	NA	DK/NR
i) Display areas	1	2	3	4	5	6	7	8	9
ii) Storage areas	1	2	3	4	5	6	7	8	9
iii) Workshops	1	2	3	4	5	6	7	8	9
iv) Rehearsal or studio space	1	2	3	4	5	6	7	8	9
v) Dressing rooms/ makeup room	1	2	3	4	5	6	7	8	9
vi) Office space	1	2	3	4	5	6	7	8	9
vii) Ticket sales facilities	1	2	3	4	5	6	7	8	9

1.9 **What is the approximate total floor space your organisation occupies in all buildings (include storage areas, administrative offices, rehearsal space, workshops, dressing rooms, ticket sales facilities and display areas)?**

DK/NR

FLOOR SPACE | | | | | | | 99999

Completed in:

Sq. metres ☐
or
Sq. feet ☐

1.10 **I'd like you to rate the extent to which you agree or disagree with the following statements about your home theatre or performance area.** Please rate on a 1 to 7 scale where 1 means strongly agree, 7 means strongly disagree and 4 means that you are neutral.

	STRONGLY AGREE			NEUTRAL			STRONGLY DISAGREE	NA	DK/ NR	**IF RESPONDENT ANSWERS 5, 6 OR 7 PROMPT FOR SPECIFIC PROBLEM AND CODE**
i) The seating capacity is inadequate	1	2	3	4	5	6	7	8	9	_____
ii) The space on stage is inadequate	1	2	3	4	5	6	7	8	9	_____
iii) The accoustics in the performance area are poor ..	1	2	3	4	5	6	7	8	9	_____
iv) The building is poorly located for your audiences ..	1	2	3	4	5	6	7	8	9	_____
v) The electrical system is inadequate	1	2	3	4	5	6	7	8	9	_____
vi) The climate control systems (i.e., heating and air conditioning) are inadequate	1	2	3	4	5	6	7	8	9	_____
vii) The available lighting system is inadequate	1	2	3	4	5	6	7	8	9	_____
viii) The available sound system is inadequate	1	2	3	4	5	6	7	8	9	_____
ix) There are safety problems in the theatre and/or building in general	1	2	3	4	5	6	7	8	9	_____
x) The public space is inadequate	1	2	3	4	5	6	7	8	9	_____

1.11.a) **Do you intend to move from this facility in the next year, or within the next three years?**

YES, WITHIN ONE YEAR 1
YES, WITHIN THREE YEARS 2
NO PLANS TO MOVE 3
DK/NR 9

b) **IF YES, why do you plan to move?** (Answer all that apply.)

FACILITY IS TOO SMALL 1
AUDIENCE SEATING CAPACITY IS INADEQUATE 2
ORGANISATION IS GROWING AND NEEDS NEW SPACE 3
FACILITY IS POORLY LOCATED 4
TECHNICAL EQUIPMENT IN BUILDING IS INADEQUATE 5
BUILDING IS UNSAFE 6
BUILDING IS IN POOR CONDITION 7
FACILITY IS BEING CLOSED/FORCED TO MOVE 8
DK/NR 9

2.0 SERVICES AND COMMUNITY PARTICIPATION

I'D NOW LIKE TO ASK YOU ABOUT YOUR ORGANISATION'S ACTIVITIES DURING THE LAST 12 MONTHS.

2.1 **Of the individual performances put on during the year, how many were:**

			DK/NR
a) In your community	TOTAL	|__|__|__|	999
b) Away from your community	TOTAL	|__|__|__|	999

IF ZERO, SKIP TO QUESTION 2.3

2.2 **Of those performances that were outside of your community, how many were held:**

			NA	DK/NR
a) Outside of Canada	TOTAL	|__|__|__|	998	999
b) Outside of your home province	TOTAL	|__|__|__|	998	999

2.3.a) **In total, approximately how many tickets did your organisation sell for performances in your home theatre over the last 12 months?**

		NA	DK/NR
TOTAL	|__|__|__|__|__|	99998	99999

b) **Approximately how many of these were subscription tickets?**

		NA	DK/NR
TOTAL	|__|__|__|__|__|	99998	99999

2.4 **Could you please tell me the fraction (within ¼) of your organisation's activities that the following represent?**

a) **Conducting or participating in formal education programs in elementary schools, secondary schools and post-secondary institutions?**

NONE	1/4	1/2	3/4	ALL	DK/NR
1	2	3	4	5	9

b) **Conducting regularly scheduled classes for members of the public, independent of formal educational institutions?**

NONE	1/4	1/2	3/4	ALL	DK/NR
1	2	3	4	5	9

c) **Other types of events for the public to participate in (e.g., workshops)?**

NONE	1/4	1/2	3/4	ALL	DK/NR
1	2	3	4	5	9

2.5 **We are interested in the number of staff members you have working for your organisation. Can you please tell me the total number of staff years for your organisation last year?** (Note: one staff year represents 52 weeks of work.)

	Staff Years	DK/NR
a) Paid Artistic Staff and Artists	| | | |	999
b) Other Paid Staff	| | | |	999
c) Unpaid Volunteers	| | | |	999

3.0 FINANCIAL MANAGEMENT AND FUNDING

Now I would like to ask you some questions about the financial characteristics of your organisation. We need figures for the most recent year for which you have an annual financial statement. (READ ONLY IF ABSOLUTELY NECESSARY -- We understand that you may need to refer to your files for some of this information, if so, we will contact you again later today or tomorrow.)

3.1 **What was the <u>total earned revenue</u> in this period?** (Prompt: This should include admission fees, membership fees, media income from commission and royalties, program ads, souvenir sales and concessions, income from associated schools and workshops, interest on investments, and renting out facilities and materials, your own fund raising activities, etc..)

TOTAL EARNED REVENUE $|_|_|,|_|_|_|,|_|_|_|.00

3.2 **Considering any supporting funds or subsidies, can you tell me how much your organisation received from the following sources?**

a) Federal Government Funding

i) Program of Cultural Initiatives $|_|_|,|_|_|_|,|0|0|0|.00

ii) The Canada Council $|_|_|,|_|_|_|,|0|0|0|.00

iii) Other Federal funding $|_|_|,|_|_|_|,|0|0|0|.00

b) Provincial government funding (Total revenues) $|_|_|,|_|_|_|,|0|0|0|.00

c) Municipal and Regional government funding $|_|_|,|_|_|_|,|0|0|0|.00

d) Corporate funding $|_|_|,|_|_|_|,|0|0|0|.00

e) Donations from individuals $|_|_|,|_|_|_|,|0|0|0|.00

f) Other (i.e., foundations) $|_|_|,|_|_|_|,|0|0|0|.00

3.3 a) **What were your total operating expenditures for the last year?**

$ |___|___| , |___|___|___| , |0|0|0| .00

b) **And what were your total capital expenditures for that same period?**

$ |___|___| , |___|___|___| , |0|0|0| .00

3.4 **What was the <u>total budget</u> originally allocated for expenditures?**

$ |___|___| , |___|___|___| , |0|0|0| .00

3.5.a) **What were the total retained earnings (or deficit) of your organisation at the end of the year?**

$ |___|___| , |___|___|___| , |0|0|0| .00

b) **Please indicate with a check if this was a deficit.**

☐

3.6 **Can you please tell me whether the financial situation of your organisation improved or deteriorated over the past three years?** Please rate on a 1 to 7 scale where 1 means improved a great deal, 7 means deteriorated a great deal and 4 means stayed about the same.

IMPROVED A GREAT DEAL			STAYED THE SAME			DETERIORATED A GREAT DEAL	DK/NR
1	2	3	4	5	6	7	9

3.7 **Looking to the next three years, do you expect the financial situation of your organisation to improve or deteriorate?** Please rate on the same 7 point scale with 1 meaning improve a great deal, 7 meaning deteriorate a great deal and 4 meaning stay about the same.

IMPROVE A GREAT DEAL			STAY THE SAME			DETERIORATE A GREAT DEAL	DK/NR
1	2	3	4	5	6	7	9

Those are all the questions I have. I'd like to thank you for your cooperation. The information you've given us will be very helpful. Before we finish this interview do you have any further comments about your organisation's facilities, its funding sources or about government support for the arts in general, or are there any important areas of concern which have not been addressed here?

ONCE AGAIN, THANK YOU FOR YOUR TIME.

Cultural Infrastructure Planning Information System:
Survey of Heritage and Visual Arts Facilities

Screen for manager or administrator of facility.

Hello, my name is _____ and I work for _____. We have been hired by the federal Department of Communications to conduct a telephone survey of cultural facilities across Canada. The results will be used for planning investments in existing and new cultural facilities.

We have a few questions we would like to ask you about the size of your facility, the type of ownership, the kind of cultural activities it accommodates, its current condition, and your future plans for the building.

All information will be kept confidential and the interview should take about 15 minutes of your time. Your building has been selected by a random sampling process. Your answers are very important to us. Much of the information that we are asking for is not available from other sources or surveys. If you own or operate only a portion of the total space in the building, we would like you to answer the questions as they relate to that portion only. May I proceed?

1.0 TYPE OF FACILITY/OWNERSHIP

1.1 **In your opinion is the supply of cultural facilities adequate to meet the demand in your community for heritage institutions/visual arts?** Please rate your answer on a 1 to 7 scale where 1 is completely adequate, 7 totally inadequate and 4 neither adequate nor inadequate.

COMPLETELY ADEQUATE			NEITHER			TOTALLY INADEQUATE	DK/NR
1	2	3	4	5	6	7	9

1.2 **What is your institution's primary heritage function?**

SPECIALISED MUSEUM 1
MUSEUM - MULTIDISCIPLINARY ... 2
ART GALLERY 3
HISTORIC BUILDING/SITE WITH COLLECTION 4
HISTORIC BUILDING/SITE WITHOUT COLLECTION 5
ARCHIVES 6
OTHER (Specify)
_____ 7

1.3.a) **Was this building originally constructed as a museum or heritage facility/art gallery (read the correct item)?**

YES 1
NO 2
DK/NR 9

b) **Were renovations undertaken to provide proper exhibition space?**

YES 1
NO 2
NA 8
DK/NR 9

1.4.a) **Is this building owned by a private firm (for profit), a non-profit association or a government agency?** (If goverment, ask what level of goverment.)

b) **Who operates the building?**

	a) Ownership	b) Operation
PRIVATE FIRM (for profit)	1	1
NON-PROFIT ASSOCIATION (please specify) _____ ...	2	2
PUBLIC (please specify) _____		
o MUNICIPAL/REGIONAL	3	3
o PROVINCIAL	4	4
o FEDERAL	5	5
EDUCATIONAL INSTITUTION	6	6
OTHER (please specify) _____	7	7
DK/NR	9	9

1.5 a) **How likely is it that this building will be sold in the next three years?** Please rate the likelihood (within 10 per cent) on the follwing scale.

AN IMPOSSIBILITY ... A CERTAINTY DK/NR

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% 999

b) **If bought, what type of organisation would be the <u>most</u> likely buyer?**

PRIVATE FIRM/CORPORATION 1
NON-PROFIT ORGANISATION 2
GOVERNMENT OR GOVERNMENT AGENCY 3
DK/NR 9

1.6 a) **How likely is it that you will move from this building in the next three years?** Please rate the likelihood (within 10 per cent) on the following scale.

AN IMPOSSIBILITY ... A CERTAINTY DK/NR

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% 999

b) **For what reasons will you move?**

NEW FACILITY BEING BUILT 1
MOVING TO BETTER EXISTING FACILITY 2
PRESENT FACILITY TOO COSTLY 3
RESIDENT ORGANISATION FOLDING 4
OTHER (Specify) _____ 5

NOW I'D LIKE TO ASK YOU ABOUT SOME ASPECTS OF THE CAPACITY OF YOUR BUILDING

2.0 BUILDING CAPACITY

2.1.a) **What is the total area of your building used for all heritage and related administrative and support functions.** (COMPLETE IN SQUARE FEET OR IN SQUARE METRES.)

TOTAL AREA |_|_|_|_|_| DK/NR 99999

Completed in: sq. metres ☐
or
sq. feet ☐

b) **What percentage of the total floorspace is usable for displays?**

|_|_|_| %

2.2 **Approximately how many visitors attended your facility in the last twelve months?**

TOTAL NUMBER |_|_|_|_|_|

NOW I WOULD LIKE TO ASK YOU ABOUT THE SUITABILITY AND PHYSICAL CONDITION OF YOUR FACILITY.

3.0 SUITABILITY AND CONDITION OF FACILITY

3.1.a) **In approximately what year was this building constructed?**

|1|_|_|_| DK/NR 999

b) **In what year did your organisation acquire or move into the facility?**

|1|_|_|_| DK/NR 999

3.2.a) **Have any major repairs been performed on the building since it first opened?** By repairs I mean only those activities that restore the building to its original condition and do not usually add to the value of the building. Do not count regular maintenance activities.

YES 1
NO 2
DK/NR 9

b) **Approximately how much money has been spent on repairs over the last three years?**

DOLLARS $|_|_|,|_|_|_|,|0|0|0| .00

3.3.a) **Have any major upgrades or improvements been made to the building since it first opened?** By upgrades or improvements I mean those activities such as additions or conversions that add to the value of the building.

YES 1
NO 2
DK/NR 9

b) **Approximately how much money has been spent on making improvements in the last three years?**

DOLLARS $ | | | , | | | | , | 0 | 0 | 0 | .00

3.4 **How would you rate the current physical condition of the following components of the building?** Please rate each item on a 1 to 7 scale where 1 indicates top condition/like new, 7 indicates beyond repair/needs replacement and 4 indicates minimum acceptable condition?

	TOP CONDITION/ LIKE NEW			MINIMUM ACCEPTABLE		BEYOND REPAIR/ REPLACE	
a) Floors and ceilings	1	2	3	4	5	6	7
b) Interior Walls	1	2	3	4	5	6	7
c) Exterior Walls	1	2	3	4	5	6	7
d) Windows and doors	1	2	3	4	5	6	7
e) Roof	1	2	3	4	5	6	7
f) Foundation and basement walls (interior and exterior)	1	2	3	4	5	6	7
g) Electrical Systems	1	2	3	4	5	6	7
h) Plumbing	1	2	3	4	5	6	7
i) Climate Control systems (heating, air conditioning).	1	2	3	4	5	6	7
j) Upper structure of the building	1	2	3	4	5	6	7
k) The overall structure	1	2	3	4	5	6	7

3.5 **Now consider the following items for the degree to which they are a problem in this building?** Please rate on a 7 point scale where 1 is not a problem and 7 is a severe problem.

	NOT A PROBLEM						SEVERE PROBLEM
a) Water penetration from the exterior	1	2	3	4	5	6	7
b) Excessive humidity (i.e., mildew, condensation, standing water)	1	2	3	4	5	6	7
c) Excessive dryness	1	2	3	4	5	6	7
d) Building appearance (exterior)	1	2	3	4	5	6	7
e) Building appearance (interior)	1	2	3	4	5	6	7
f) Building Safety	1	2	3	4	5	6	7
g) Building security	1	2	3	4	5	6	7
h) Energy Efficiency	1	2	3	4	5	6	7
i) Maintenance costs	1	2	3	4	5	6	7
j) Public access (parking, transportation, signage, etc.).	1	2	3	4	5	6	7
k) Access for disabled persons ...	1	2	3	4	5	6	7

3.6.a) **What is the likelihood of carrying out either repairs or improvements to your building over the next three years?** Please rate the likelihood (within 10 per cent) on the following scale.

AN IMPOSSIBILITY ... A CERTAINTY DK/NR

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% 999

b) **What repairs do you anticipate carrying out?**

_____

_____

3.6.c) **What improvements do you anticipate carrying out?**

_____

_____

d) **Approximately how much do you estimate these repairs and improvements will cost?**

$ |_|_|_|_|_|_|_|

e) **What percentage of these costs will be only for the repairs necessary to bring the building back to its original condition?**

|_|_|_| %

f) **On what basis do you make these cost estimates?**

ARCHITECTS/CONTRACTORS ESTIMATES (preliminary) 1
ARCHITECTS/CONTRACTORS ESTIMATES (detailed) 2
OWN ESTIMATE 3
DK/NR 9

g) **How important do you expect each of the following sources to be in covering the costs of the repair and improvement work?** Rate on a 7 point scale with 1 meaning the source will cover all of the costs, 7 meaning it will cover none of the costs and 4 meaning about one-half of the costs.

	ALL			HALF			NONE	DK/NR
i) The federal government . (specify program) _____	1	2	3	4	5	6	7	9
ii) Other governments	1	2	3	4	5	6	7	9
iii) Other (e.g., private, corporate, bank loan) (specify) _____ ..	1	2	3	4	5	6	7	9

h) **IF YOU EXPECT THE FEDERAL GOVERNMENT WILL BE ONE SOURCE OF FUNDS FOR REPAIRS OR IMPROVEMENTS, approximately how much do you expect to request from this source?**

FEDERAL DOLLARS $ |_|_|,|_|_|_|,|_|_|_| .00

3.7 **How would you rate the <u>suitability</u> of the following aspects of your building for heritage and visual arts exhibitions? Consider both the design and condition of the building and its equipment when rating suitability.** Please rate your answer on a 1 to 7 scale where 1 is completely adequate, 7 is totally inadequate and 4 is minimally adequate. (CIRCLE 8 IF NOT PRESENT.)

	COMPLETELY ADEQUATE						COMPLETELY INADEQUATE	NA	DK/ NR
a) Permenent display/ exhibit space	1	2	3	4	5	6	7	8	9
b) Temporary display/ exhibit space	1	2	3	4	5	6	7	8	9
c) Lighting equipment ...	1	2	3	4	5	6	7	8	9
d) Temperature and humidity	1	2	3	4	5	6	7	8	9
e) Air filtration system.	1	2	3	4	5	6	7	8	9
f) Acoustics	1	2	3	4	5	6	7	8	9
g) Audience capacity	1	2	3	4	5	6	7	8	9
h) Storage space	1	2	3	4	5	6	7	8	9
i) Conservation space ...	1	2	3	4	5	6	7	8	9
j) Work space	1	2	3	4	5	6	7	8	9
k) Library/reading space.	1	2	3	4	5	6	7	8	9
l) Public activity space.	1	2	3	4	5	6	7	8	9
m) Public amenities (washrooms, food services, cloakrooms, etc.)	1	2	3	4	5	6	7	8	9

n) **Are there any other physical aspects of your facility that restrict the nature of the displays and exhibits that can be accommodated?**

_____

_____

_____

4.0 FINANCIAL MANAGEMENT AND FUNDING

Now I would like to ask you some questions about the financial characteristics of your facility. We need figures for the most recent year for which you have an annual financial statement. (READ ONLY IF ABSOLUTELY NECESSARY -- We understand that you may need to refer to your files for some of this information, if so, we will contact you again later today or tomorrow.)

4.1.a) **Approximately how much did this building cost to construct?** Please use the actual dollar value at the time of construction.

DOLLARS $|_|_|,|_|_|_|,|0|0|0|.00 DK/NR 99999

b) **How much of the original capital funding was received from the following sources?**

a) Federal Government Funding

i) National Museums of Canada $|_|_|,|_|_|_|,|0|0|0|.00

ii) Program of Cultural Initiatives $|_|_|,|_|_|_|,|0|0|0|.00

iii) The Canada Council $|_|_|,|_|_|_|,|0|0|0|.00

iv) Other Federal funding $|_|_|,|_|_|_|,|0|0|0|.00

b) Provincial government funding (Total revenues) $|_|_|,|_|_|_|,|0|0|0|.00

c) Municipal and Regional government funding $|_|_|,|_|_|_|,|0|0|0|.00

d) Corporate funding $|_|_|,|_|_|_|,|0|0|0|.00

e) Donations from individuals $|_|_|,|_|_|_|,|0|0|0|.00

f) Institutional funding $|_|_|,|_|_|_|,|0|0|0|.00

c) **If you had to replace the building with a similar one, how much do you think the replacement costs would be today?**

DOLLARS $|_|_|,|_|_|_|,|0|0|0|.00

d) **On what basis do you make this estimate?**

ARCHITECT'S ESTIMATES 1
BUILDER/CONTRACTOR ESTIMATES 2
COSTS OF SIMILAR BUILDINGS 3
OWN ESTIMATES 4
DK/NR 5

4.2 **What was the <u>total earned revenue</u> in this period?** (Prompt: This should include admission fees, membership fees, media income, income from commission and royalties, program ads, souvenir sales and concessions, income from associated schools and workshops, interest on investments, renting out facilities and materials, your own fund raising activities, etc..)

TOTAL EARNED REVENUE $|_|_|,|_|_|_|,|_|_|_|.00

4.3 **Considering any supporting funds or subsidies, can you tell me how much your facility received from the following sources?**

a) Federal Government Funding

i) National Museums of Canada $|_|_|,|_|_|_|,|0|0|0|.00

ii) Program of Cultural Initiatives $|_|_|,|_|_|_|,|0|0|0|.00

iii) The Canada Council $|_|_|,|_|_|_|,|0|0|0|.00

iv) Other Federal funding $|_|_|,|_|_|_|,|0|0|0|.00

b) Provincial government funding (Total revenues) $|_|_|,|_|_|_|,|0|0|0|.00

c) Municipal and Regional government funding $|_|_|,|_|_|_|,|0|0|0|.00

d) Corporate funding $|_|_|,|_|_|_|,|0|0|0|.00

e) Donations from individuals $|_|_|,|_|_|_|,|0|0|0|.00

f) Institutional funding $|_|_|,|_|_|_|,|0|0|0|.00

4.4 a) **What were the total operating expenditures for your facility last year?** Include property management, staff costs, lighting, heating, etc..

$|_|_|,|_|_|_|,|0|0|0|.00

b) **Approximately how much is your annual mortgage payment including principal and interest?**

DOLLARS $|_|_|,|_|_|_|,|0|0|0|.00

4.5 **What were your total capital expenditures for that same period?**

$|_|_|,|_|_|_|,|0|0|0|.00

4.6 **What was the <u>total budget</u> originally allocated for expenditures?**

$ |_|_|_| , |_|_|_| , |0|0|0| .00

4.7.a) **What were the total retained earnings (or deficit) of your facility at the end of the year?**

$ |_|_|_| , |_|_|_| , |0|0|0| .00

b) **Please indicate with a check if this is a deficit.** ☐

4.8.a) **What is the total <u>accumulated</u> surplus or deficit of your facility?**

$ |_|_|_| , |_|_|_| , |0|0|0| .00

b) **Please indicate with a check if this is a deficit.** ☐

4.9 **Can you please tell me whether the financial situation of your facility has improved or deteriorated over the past three years?** Please rate on a 1 to 7 scale where 1 means improved a great deal, 7 means deteriorated a great deal and 4 means stayed about the same.

IMPROVED A GREAT DEAL			STAYED THE SAME			DETERIORATED A GREAT DEAL	DK/NR
1	2	3	4	5	6	7	9

5.0 ACCESSIBILITY

WE HAVE A FEW FINAL QUESTIONS CONCERNING THE AVAILABILITY OF THIS BUILDING.

5.1 **Approximately how many days per year is your building open to the general public?**

|_|_|_|

5.2 **During a typical week, how many hours is your institution open to the public?**

Summer |_|_|_|

Rest of Year |_|_|_|

5.3 **We are interested in the number of staff members you have working for your organisation. Can you please tell me the total number of staff years for your organisation last year?** (Note: one staff year represents 52 weeks of work.

	Staff-Years
a) Paid Artistic Staff and Artists	_____
b) Other Paid Staff	_____
c) Unpaid Volunteers	_____

Those are all the questions I have. I'd like to thank you for your cooperation. The information you've given us will be very helpful. Before we finish this interview do you have any further comments about your facility, its funding sources or about government support for the arts in general?

_____

_____

_____

_____

_____

_____

_____

_____

ONCE AGAIN, THANK YOU FOR YOUR TIME.

Cultural Infrastructure Planning Information System:
Survey of Visual Arts and Heritage Organisations

Type of Organisation (pre-code)

Art Gallery (private) 1
Art Gallery (artist-run,
(non-profit) 2
Art Gallery (government) 3
Heritage Site/Facility 4
Museum 5

INTRODUCTION

Hello, my name is _____ and I work for _____ _____. We have been hired by the federal Department of Communications to conduct a telephone survey of cultural organisations across Canada.

May I speak to the business manager or director of the company?

We have a few questions we would like to ask you about your use of arts facilities, the suitability of your present facilities to your needs, the type of activities your organisation undertakes and it's plans for the future.

All information will be confidential and the interview should take about 15 minutes of your time. Your organisation has been selected by a random sampling process and your answers are very important to us. Your assistance with this survey will be very much appreciated. May I proceed?

1.0 FACILITIES

1.1 **How good a job do you think the Federal Government is doing in supporting arts and culture in your community?** Please answer on a 1 to 7 scale where 1 means an extremely good job, 7 means an extremely poor job and 4 neither a particularly good or bad job.

EXTREMELY GOOD			NEITHER GOOD NOR BAD			EXTREMELY POOR	DK/NR
1	2	3	4	5	6	7	9

1.2.a) **How long has your organisation been in operation?**

NUMBER OF YEARS | | | | DK/NR 99

b) **Does your organisation have a home theatre or performance area where most of your local performances take place?**

YES 1
NO ..... 2 → **SKIP TO SECTION 2**
DK/NR 9

c) **What is the name of this facility?** _____

1.3 **Which of the following best describes the building in which your home theatre or performance area is presently housed?**

A BUILDING WITH A SINGLE THEATRE AND ASSOCIATED FACILITIES 1
A MULTI-THEATRE FACILITY OR ARTS CENTRE 2
A SCHOOL OR OTHER EDUCATIONAL BUILDING 3
A COMMUNITY CENTRE 4
OTHER (please specify) _____ 5

1.4.a) **Was the area of the building you use for performances originally designed for that purpose?**

YES 1
NO 2
NA 8
DK/NR 9

b) **Has it been renovated to make it suitable for your performance needs?**

YES 1
NO 2
NA 8
DK/NR 9

1.5 **In what year did your organisation move to that building?**

	NA	DK/NR
1 _ _ _ _	998	999

1.6.a) **Do you rent or own the facility?**

- OWN 1
- RENT (monthly payment) 2
- RENT (payment as used) 3
- NA 8
- DK/NR 9

b) **What is your organisation's gross monthly payment (including mortgage principal and interest, heating, electricity, etc.) for this building?**

	NA	DK/NR
$ _ _ _ _ _ .00	99998	99999

c) **What is your organisation's gross average monthly payment (including rent, heat electricity, etc.) for renting your home facility?**

	NA	DK/NR
$ _ _ _ _ _ .00	99998	99999

1.7.a) **I am now going to read a list of specific facilities to which your organisation may or may not have access. For each, I'd like you to tell me if you have access to it and whether or not the facilities are housed in the same building as your home gallery.**

	DOESN'T HAVE FACILITY	HAS FACILITY OUTSIDE HOME BUILDING	HAS FACILITY LOCATED IN HOME BUILDING	NA	DK/NR
i) Display/exhibition areas	1	2	3	8	9
ii) Permanent stage ...	1	2	3	8	9
iii) Video display	1	2	3	8	9
iv) Storage areas	1	2	3	8	9
v) Workshops	1	2	3	8	9
vi) Office space	1	2	3	8	9
vii) Ticket sales facilities	1	2	3	8	9

1.7.b) **Now for each of those facilities you do have I'd like you to rate their adequacy in meeting your organisation's needs.** Please rate them on a 1 to 7 scale with 1 meaning completely adequate, 7 meaning completely inadequate and 4 meaning minimally adequate. (ONLY READ THOSE ITEMS WHICH THE ORGANISATION HAS.)

	COMPLETELY ADEQUATE			MINIMALLY ACCEPTABLE			COMPLETELY INADEQUATE	NA	DK/NR
i) Display/exhibition areas	1	2	3	4	5	6	7	8	9
ii) Permanent stage ...	1	2	3	4	5	6	7	8	9
iii) Video display	1	2	3	4	5	6	7	8	9
iv) Storage areas	1	2	3	4	5	6	7	8	9
v) Workshops	1	2	3	-4	5	6	7	8	9
vi) Office space	1	2	3	4	5	6	7	8	9
vii) Ticket sales facilities	1	2	3	4	5	6	7	8	9

1.8 **What is the approximate total floor space your organisation occupies in all buildings (include storage areas, administrative offices, workshops, ticket sales facilities and display areas)?**

DK/NR

FLOOR SPACE |_|_|_|_|_|_| 99999

Completed in: Sq. metres ☐
or
Sq. feet ☐

1.9 **I'd like you to rate the extent to which you agree or disagree with the following statements about your home gallery/museum.** Please rate on a 1 to 7 scale where 1 means strongly agree, 7 means strongly disagree and 4 means that you are neutral.

	COMPLETELY ADEQUATE			NEUTRAL			COMPLETELY INADEQUATE	NA	DK/ NR	IF RESPONDENT ANSWERS 5, 6 OR 7 PROMPT FOR SPECIFIC PROBLEM AND CODE
i) The exhibition space is too small	1	2	3	4	5	6	7	8	9	_____
ii) The building is poorly located for your audiences .	1	2	3	4	5	6	7	8	9	_____
iii) The electrical system is inadequate	1	2	3	4	5	6	7	8	9	_____
iv) The climate control systems (i.e., heating and air conditioning) are inadequate	1	2	3	4	5	6	7	8	9	_____
v) The available lighting system is inadequate	1	2	3	4	5	6	7	8	9	_____
vi) There are safety problems in the building in general	1	2	3	4	5	6	7	8	9	_____
vii) There are security problems with the building	1	2	3	4	5	6	7	8	9	_____

1.10.a) **Do you intend to move from this facility in the next year, or within the next three years?**

YES, WITHIN ONE YEAR 1
YES, WITHIN THREE YEARS 2
NO PLANS TO MOVE 3
DK/NR 9

b) **IF YES, why do you plan to move?** (Answer all that apply.)

FACILITY IS TOO SMALL/DISPLAY AREA INADEQUATE 1
AUDIENCE SEATING CAPACITY IS INADEQUATE 2
ORGANISATION IS GROWING AND NEEDS NEW SPACE 3
FACILITY IS POORLY LOCATED 4
TECHNICAL EQUIPMENT IN BUILDING IS INADEQUATE 5
BUILDING IS UNSAFE 6
BUILDING IS IN POOR CONDITION 7
FACILITY IS BEING CLOSED/FORCED TO MOVE 8
DK/NR 9

2.0 SERVICES AND COMMUNITY PARTICIPATION

I'D NOW LIKE TO ASK YOU ABOUT YOUR ORGANISATION'S ACTIVITIES DURING THE LAST 12 MONTHS.

2.1 **Does your organisation possess and display a permanent collection?**

YES 1
NO 2
DK/NR 9

2.2 **How many special or temporary exhibitions did your organisation hold last year?**

			DK/NR
|	|	|	999

2.3.a) **Approximately how many tickets were sold for exhibitions in your home gallery/museum over the 12 month period?**

							NA	DK/NR
TOTAL	|	|	|	|	|	|	99998	99999

b) **Approximately how many members does your organisation have?**

							NA	DK/NR
TOTAL	|	|	|	|	|	|	99998	99999

2.4 **Could you please tell me the fraction (within ¼) of your organisation's activities that the following represent?**

a) **Conducting or participating in formal education programs in elementary schools, secondary schools and post-secondary institutions?**

NONE	1/4	1/2	3/4	ALL	DK/NR
1	2	3	4	5	9

b) **Conducting regularly scheduled classes for members of the public, independent of formal educational institutions?**

NONE	1/4	1/2	3/4	ALL	DK/NR
1	2	3	4	5	9

c) **Other types of events for the public to participate in (e.g., workshops)?**

NONE	1/4	1/2	3/4	ALL	DK/NR
1	2	3	4	5	9

2.5 **We are interested in the number of staff members you have working for your organisation. Can you please tell me the total number of staff years for your organisation last year?** (Note: one staff year represents 52 weeks of work).

	Staff Years	DK/NR
a) Paid Artistic Staff and Artists	____	999
b) Other Paid Staff	____	999
c) Unpaid Volunteers	____	999

3.0 FINANCIAL MANAGEMENT AND FUNDING

Now I would like to ask you some questions about the financial characteristics of your organisation. We need figures for the most recent year for which you have an annual financial statement. (READ ONLY IF ABSOLUTELY NECESSARY -- We understand that you may need to refer to your files for some of this information, if so, we will contact you again later today or tomorrow.)

3.1.a) **What was the <u>total earned revenue</u> in this period?** (Prompt: This should include admission fees, paid performances, media income from commission and royalties, program ads, souvenir sales and concessions, income from associated schools and workshops, interest on investments, and renting out facilities and materials, your own fund raising activities, etc..)

TOTAL EARNED REVENUE $|___|,|____|,|____|.00

b) **What percentage of this earned revenue is from ticket sales for performances?**

DK/NR

|____| % 999

3.2 **Considering any supporting funds or subsidies, can you tell me how much your organisation received from the following sources?**

a) Federal Government Funding

i) Program of Cultural Initiatives $|___|,|____|,|0|0|0|.00

ii) The Canada Council $|___|,|____|,|0|0|0|.00

iii) Other Federal funding $|___|,|____|,|0|0|0|.00

b) Provincial government funding (Total revenues) $|___|,|____|,|0|0|0|.00

c) Municipal and Regional government funding $|___|,|____|,|0|0|0|.00

d) Corporate funding $|___|,|____|,|0|0|0|.00

e) Donations from individuals $|___|,|____|,|0|0|0|.00

f) Other (i.e., foundations) $|___|,|____|,|0|0|0|.00

3.3 a) **What were your total operating expenditures for the last year?**

$ |__|__| ,|__|__|__| ,|0|0|0| .00

b) **And what were your total capital expenditures for that same period?**

$ |__|__| ,|__|__|__| ,|0|0|0| .00

3.4 **What was the <u>total budget</u> originally allocated for expenditures?**

$ |__|__| ,|__|__|__| ,|0|0|0| .00

3.5.a) **What were the total retained earnings (or deficit) of your organisation at the end of the year?**

$ |__|__| ,|__|__|__| ,|0|0|0| .00

b) **Please indicate with a check if this was a deficit.**

☐

3.6 **Can you please tell me whether the financial situation of your organisation improved or deteriorated over the past three years?** Please rate on a 1 to 7 scale where 1 means improved a great deal, 7 means deteriorated a great deal and 4 means stayed about the same.

IMPROVED A GREAT DEAL			STAYED THE SAME			DETERIORATED A GREAT DEAL	DK/NR
1	2	3	4	5	6	7	9

3.7 **Looking to the next three years, do you expect the financial situation of your organisation to improve or deteriorate?** Please rate on the same 7 point scale with 1 meaning improve a great deal, 7 meaning deteriorate a great deal and 4 meaning stay about the same.

IMPROVE A GREAT DEAL			STAY THE SAME			DETERIORATE A GREAT DEAL	DK/NR
1	2	3	4	5	6	7	9

Those are all the questions I have. I'd like to thank you for your cooperation. The information you've given us will be very helpful. Before we finish this interview do you have any further comments about your organisation's facilities, its funding sources or about government support for the arts in general, or are there any important areas of concern which have not been addressed here?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

ONCE AGAIN, THANK YOU FOR YOUR TIME.

PROJET 6044
NUMÉRO INTERTEL: _____

CIPIS 6
Good morning (afternoon, evening). Have I called _____?

My name is _____ and I work for Segma, a research company in Montreal. We have been hired by the federal Department of Communications to conduct a telephone survey about culture in Canada.

We have a few questions we would like to ask you about cultural activities in general. The results of this survey will be confidential and you will remain anonymous.

Since this study applies only to people of 16 years and over, please tell me, including yourself, how many people of 16 years of age and over live in your household?

Number: _____

Of this number, (always including yourself) how many men (if men on line) /how many women (if women on line) are there of 16 years of age or over?

M: _____ W: _____

I would like to speak to (GIVE DESCRIPTION) Could I have her (his) first name please? _____

GRILLE AGE			RENDEZ-VOUS	COMPLETE
1.	4.	7.	PRENOM: _____	DATE: _____
2.	5.	8.	JOUR: _____	HEURE: _____
3.	6.	9.	HEURE: _____	INTER: _____
				DUREE: _____
				NB APPELS: _____

DATE	HEURE	CODES	REMARQUES	INT

COMMENTAIRES DE L'INTERVIEWER:

Complété	01	Trouble de ligne	07
Pas de réponse	02	Pas de service	08
Refus ménage	03	Non-éligible (âge, langue, maladie)	09
Refus personne	04	Non-résidentiel	10
Impossible à rejoindre	05	Incomplet _____ (spécifiez la question)	11
Absence prolongée	06	Autre _____ (spécifiez)	12

TERRAIN	CODIFICATION	ENTREE DE DONNEES

Q.1 I'd like to begin by asking you a few questions about your leasure time activities. Over the past 12 months approximately how many times have you visited or attended (name item) (If repondent hasn't attended or visited, enter 2 zero).

Q.2 (For each item in which the respondent participated, ask the following three questions:) The last time you went to (name item), was it in your own neighbourhood, outside of your neighbourhood but in your own town/city, or was it out of town?

Q.3 Would you like to go more often?

Q.4 There are a variety of obstacles which may have prevented you from going more to (name item). We are only interested in knowing if inadequate facilities (museums, art galleries, concert halls, theatres, etc.) or inadequate programs (performances, exhibits, etc.) were the most important obstacle(s) preventing you from participating in more of these activities?

	Q.1		Q.2					Q.3			Q.4				
	NUMBER OF TIMES	DK/ NR	IN OWN NEIGH-BOURHOOD	IN HOME TOWN/ CITY	OUT OF TOWN	NA	DK/ NR	YES	NO	DK/ NR	INADEQUATE FACILITIES	INADEQUATE FACILITIES	OTHER	NA	DK/ NR
A. An art gallery or art museum	___	/	1	2	3	•	/	1	2	/	1	2	3	•	/
B. A museum (e.g., historical, science and technology, etc.	___	/	1	2	3	•	/	1	2	/	1	2	3	•	/
C. A folk, jazz, rock, pop music or country and western performance or recital	___	/	1	2	3	•	/	1	2	/	1	2	3	•	/
D. A classical music performance or recital (e.g., orchestra, concert, chamber music, opera	___	/	1	2	3	•	/	1	2	/	1	2	3	•	/
E. A dance performance (ballet, modern dance)	___	/	1	2	3	•	/	1	2	/	1	2	3	•	/
F. A live theatre performance (e.g., drama, comedy or musical comedy)	___	/	1	2	3	•	/	1	2	/	1	2	3	•	/
G. An arts and crafs fair or festival	___	/	1	2	3	•	/	1	2	/	1	2	3	•	/
H. A library or public archives	___	/	1	2	3	•	/	1	2	/	1	2	3	•	/

Q.5 During the last 12 months would you please tell me if you have actively participated in any of the following activities?

Q.6 (For each activity participated in ask): How many hours did you spend participating in that activity last week?

		Q.5 YES	NO	DK/NR	Q.6 HOURS SPENT	NA	DK/NR
A.	Playing a musical instrument	1	2	/	⌊_⌋⌊_⌋	•	/
B.	Singing/Voice practice	1	2	/	⌊_⌋⌊_⌋	•	/
C.	Actively participating in film, video, or photography	1	2	/	⌊_⌋⌊_⌋	•	/
D.	Painting, sculpting, drawing or other visual arts activities	1	2	/	⌊_⌋⌊_⌋	•	/
E.	Dance classes or dancing (as a performer)	1	2	/	⌊_⌋⌊_⌋	•	/
F.	Acting classes or acting (as a performer).	1	2	/	⌊_⌋⌊_⌋	•	/
G.	Watching T.V. or a VCR .	1	2	/	⌊_⌋⌊_⌋	•	/

Q.7 Do you or does anyone else in your household currently have a subscription to a series of any of the following types of performances?

		YES	NO	DK/NR
A.	Classical music (orchestra, opera, other ensemble)	1	2	/
B.	Dance	1	2	/
C.	Theatre	1	2	/
D.	Film	1	2	/

Q.8 Some cultural time is spent in public (e.g., at a theatre, museum or art gallery) whereas the rest of one's cultural time, is spent in private (e.g., listening to or playing music, reading literature). Approximately what percentage of your total cultural time is spent in public?

⌊_⌋⌊_⌋⌊_⌋% DK/NR /

d) And how important do you feel it is for the private sector (business) to give financial support?

EXTREMELY IMPORTANT			NEUTRAL			EXTREMELY UNIMPORTANT	DK/ NR
1	2	3	4	5	6	7	/

Q.11 Now, using te same scale, how important do you feel it is for the federal government to financially support the following areas of arts and culture?

	EXTREMELY IMPORTANT			NEUTRAL			EXTREMELY UNIMPORTANT	DK/ NR
	1	2	3	4	5	6	7	/
A. Individual artists such as authors, painters and musicians	1	2	3	4	5	6	7	/
B. Popular music	1	2	3	4	5	6	7	/
C. The performing arts (e.g., classical music, dance, theatre	1	2	3	4	5	6	7	/
D. Institutions like museums, libraries and art galleries	1	2	3	4	5	6	7	/
E. Painting, sculpting, drawing and other visual arts	1	2	3	4	5	6	7	/
F. Cultural industries such as broadcasting, recording, film and video, book and magazine publishing	1	2	3	4	5	6	7	/

Q.12 In your opinion, who should financially support (pick the most important only):

a) Professional Artists?

FEDERAL GOVERNMENT 1
PROVINCIAL GOVERNMENTS 2
MUNICIPAL GOVERNMENTS 3
PRIVATE SECTOR 4
DK/NR ..... /
(Do not read) NONE ..... *

b) Amateur Artists?

PROVINCIAL GOVERNMENTS 2
MUNICIPAL GOVERNMENTS 3
PRIVATE SECTOR 4
FEDERAL GOVERNMENT 1
DK/NR ..... /
(Do not read) NONE ..... *

c) Craftspersons?

MUNICIPAL GOVERNMENT 3
PRIVATE SECTOR 4
FEDERAL GOVERNMENT 1
PROVINCIAL GOVERNMENTS 2
DK/NR ..... /
(DO NOT READ) NONE..... *

Q.14 Now I would like to read you a list of statements. For each statement please rate your level of agreement on a 7 point scale ranging from 1 'strongly agree' to 7 'strongly disagree', with 4 being 'neutral'.

		STRONGLY AGREE			NEUTRAL			STRONGLY DISAGREE	N/A	DK/ NR
A.	There are plenty of musical performances available in my city (town)	1	2	3	4	5	6	7		/
B.	I wish there were more artistic facilities at which one could see art, hear music or attend performances	1	2	3	4	5	6	7		/
C.	I think Canadian culture, in terms of the "Canadian" performances I have seen, is largely disappointing ...	1	2	3	4	5	6	7	-	/
D.	The federal government is doing a pretty good job in supporting culture in my community	1	2	3	4	5	6	7		/
E.	In order to experience a well rounded set of cultural events and experiences I must go outside my city (town)	1	2	3	4	5	6	7		/
F.	Canadian culture is something we can all take pride in	1	2	3	4	5	6	7		/
G.	The federal government should focus on supporting tracitionnal art forms such as dance, classical music and live theatre	1	2	3	4	5	6	7		/
H.	All groups and members of Canadian society have equal access to cultural opportunities	1	2	3	4	5	6	7		/
I.	I would like to see more Canadian performing arts (e.g., music, dance and theatre) on television	1	2	3	4	5	6	7		/

I'm now going to read a list of people in arts and culture. (Only ask Q.17 and Q.18 if the person or event is initially recognised.)

Q.16 First tell me if you recognise .....?				Q.17 What does he/she do?					Q.18 Is he/she Canadian?			
	YES	NO	DK/NR		CORRECT ANSWER	OTHER ANSWER	NA	DK/NR	YES	NO	NA	DK/NR
a) Gordon Pinsent	1	2	/	(Actor)	1	2	*	/	1	2	*	/
b) Karen Kain	1	2	/	(Dancer/Ballerina)	1	2	*	/	1	2	*	/
c) Alex Colville	1	2	/	(Painter)	1	2	*	/	1	2	*	/
d) Robert Duvall	1	2	/	(Actor)	1	2	*	/	1	2	*	/
e) André Gagnon	1	2	/	(Musician/Composer)	1	2	*	/	1	2	*	/
f) Edith Butler	1	2	/	(Singer/Songwriter)	1	2	*	/	1	2	*	/
g) Margaret Atwood	1	2	/	(Writer/Poet)	1	2	*	/	1	2	*	/
h) Georgia O'Keeffe	1	2	/	(Painter)	1	2	*	/	1	2	*	/
i) Carole Laure	1	2	/	(Actress)	1	2	*	/	1	2	*	/
j) Emily Carr	1	2	/	(Painter)	1	2	*	/	1	2	*	/
k) Glenn Gould	1	2	/	(Pianist/Musician)	1	2	*	/	1	2	*	/
l) Michel Tremblay	1	2	/	(Playwrite)	1	2	*	/	1	2	*	/
m) Bruce Cockburn	1	2	/	(Singer/Musician)	1	2	*	/	1	2	*	/
n) Gabrielle Roy	1	2	/	(Writer)	1	2	*	/	1	2	*	/

Q.24 I'd now like to ask you to estimate your household's annual income before taxes in 1985. Was it:

- LESS THAN 10,000 1
- BETWEEN $10,000 TO $15,000 2
- BETWEEN $15,000 TO $20,000 3
- $20,000 TO $30,000 4
- $30,000 TO $40,000 5
- OVER $40,000 6
- DK/NR /

Thank you. Those are all the questions I have to ask.

R.01 RÉPONDANT DE SEXE: (ne pas demander)
MASCULIN..... 1
FÉMININ..... 2

R.02 INTERVIEW MENÉE EN:
ANGLAIS..... 2
FRANÇAIS..... 1

R.03 NO. D'ÉTIQUETTE └─┴─┴─┴─┴─┴─┴─┴─┘

R.04 NO. DE BOTTIN TÉLÉPHONIQUE └─┴─┘

R.05 NOMBRE DE PERSONNES DE 16 ANS ET PLUS └─┘

R.06 NOMBRE D'HOMMES DE 16 ANS ET PLUS └─┘

R.07 DURÉE DE L'ENTREVUE └─┴─┘

R.08 DATE DE L'ENTREVUE └─┴─┘ └─┴─┘

R.09 NOMBRE D'APPELS └─┘

APPENDIX C

Overall Cultural Infrastructure Quality Z-Scores for Study Communities

Overall Cultural Infrastructure Quality
Z-Scores for Study Communities
(In Worst to Best Order)

Saint-Jérôme	-1.66
Sydney Mines	-1.57
Baie-Comeau	-1.38
Prince Albert	-1.27
Salaberry-de-Valleyfield	-1.23
Moose Jaw	-1.09
Sorel	-1.00
Thetford Mines	-0.95
Sydney	-0.92
Shawinigan	-0.90
Trenton	-0.86
Victoriaville	-0.84
Truro	-0.82
Granby	-0.80
Saint-Hyacinthe	-0.79
Midland	-0.77
Joliette	-0.75
Cornwall	-0.73
Saint John	-0.62
Sarnia	-0.62
Sept-Iles	-0.62
St. Jean-Sur-Richelieu	-0.59
North Bay	-0.58
Belleville	-0.57
Windsor	-0.52
Sault Ste. Marie	-0.51
Barrie	-0.49
Corner Brook	-0.46
Chatham	-0.41
Drummondville	-0.40
Trois-Rivières	-0.40
Brockville	-0.39
Brantford	-0.39
Courtenay	-0.38
Chilliwack	-0.30
Thunder Bay	-0.27
Fredericton	-0.26
Sudbury	-0.25
Orillia	-0.23
Kelowna	-0.21
Medicine Hat	-0.21
Vernon	-0.20
Owen Sound	-0.19
Prince George	-0.18
Rouyn	-0.16
Chicoutimi-Jonquière	-0.15
Kamloops	-0.14
Terrace	-0.13
Nanaimo	-0.09
Oshawa	0.03
Sherbrooke	0.07
Kitchener-Waterloo	0.24
Port Alberni	0.25
Saskatoon	0.43
St. Catharines	0.44
Stratford	0.47
Kingston	0.47
Peterborough	0.53
London	0.57
Rimouski	0.66
St. John's	0.74
Hamilton	0.76
Guelph	0.97
Moncton	1.10
Regina	1.19
Quebec City	1.20
Charlottetown	1.22
Victoria	1.37
Halifax	1.40
Ottawa-Hull	1.59
Winnipeg	1.59
Montreal	1.79
Calgary	1.85
Edmonton	1.94
Vancouver	2.71
Toronto	3.73

Based on formula:

ZQUAL = ZNPPERF + ZNPHERI + ZAVEOPIN + ZAVEIN + ZAVEADEQ

See Appendix A for variable description.

Source: CIPIS Integrated Database.

APPENDIX D

Explanation of the Regression Model

The variables used in the creation of the sub-indices are from the facility inventories and the community public survey. The actual subindices were created on the aggregated file which combined all the CIPIS subprojects into one file with the community as the unit of analysis.

The actual formulae are listed below:[1]

Objective Measure = ZNPPERF+ZNPHERT
Subjective Measure = ZAVEIN+ZAVEOPIN+ZAVEADEQ
Overall Measure = ZNPPERF+ZNPHERT+ZAVEIN+ZAVEOPIN+ZAVEADEQ

NPPERF = Number of primary performing art facilities in each community
NPHERT = Number of primary heritage facilities in each community
AVEIN = Average number of performances attended in one's own community (Count one for every respondent who answered 'in own neighbourhood' or 'in home town/city' for Question 2 (ATTART to ATTLIB) of the community survey
AVEOPIN = Average of attitude scores on barriers to greater participation (PLENTY+MOREFAC+OUTCITY+FACCOMM+TOOFAR)
AVEADEQ = Average number of repondents in community who felt facilities were adequate (Count one for every time respondent answered inadequate facilities or other in question 4 of community survey (REART to REALIB)

One of the major problems which can confound a successful regression analysis is that of multicollinearity. This occurs when the independent variables are highly correlated with each other, and in the extreme case of moderate multicollinearity (i.e., .6 to .8) standard errors of estimates will become artifically inflated and tolerance levels will be unacceptably low. A stringent guideline is not to allow the inter-item correlation between any two predictors to exceed the multiple R of the model.

We examined the zero-order correlation matrix for the predictor variables as an empirical test for collinearity. This problem has serious implications on the variables which we can use to input into the model. Many of the SES variables are highly correlated with attitude scores. Infrastructure is strongly related to population and funding levels. Therefore, care was taken into the

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[1] Z as a prefix indicates the variable was normalised through a Z-score transformation.

selection of variables into the final model based on the zero-order correlations. We also present the zero-order correlation between the predictor variable and response variables as background data for the reader.

In addition to these test for multicollinearity, we attempted to test the assumption of homoskedasticity (i.e., equal distribution of the error term). We plotted scatter diagrams relating predicted and actual values in order to determine whether or not the residuals had any systematic (non-random) form.

(i) Quality of Infrastructure - our summary measure of infrastructure quality is the best single predictor;
(ii) LANG - Dummy variable for English/French - language - this measure assigns communities with a majority of french speaking residents a one and a majority of english speaking residents a zero;and
(iii) AVPRIDE - Pride in Canadian Culture - is one of the opinion questions asked in the public community survey.

Correlation Matrix of Independent and Dependent Variables

	AVEPART	ZQUAL	LANG	AVPRIDE
AVEPART		.544	.428	-.051
ZQUAL			-.268	-.013
LANG				-.045
AVPRIDE				

Summary Statistics

	MEAN	F	MULTIPLE R
Overall	18.17	16.42	.637
	F	STANDARD ERROR B's	
ZQUAL	20.46	.59	
LANG	3.16	1.63	
AVPRIDE	3.01	2.26	

The multiple R of this model is .637 and no correlation between independent variables approches this level. This indicates that no problems of multicollinearity exists within the model.

Estimating the regression coefficients and the constant for this model, we find:

AVEPART = 11.84 + 2.68 ZQUAL - 5.89 LANG + 3.93 AVPRIDE

The ensuing discussion provides an interpretation of the model. Each independent variable in the model influences the dependent variable (cultural participation) separate of each other. For example, ZQUAL is correlated with language in that Quebec cities have, on average lower ZQUAL scores; however, each variable effects only cultural participation in the model and not one another. ZQUAL is a standardised score (mean = 0, standard deviation=1) implying that if the community is average (i.e. mean = 0) then it has no effect on average participation. If the community was in the bottom five per cent of communities (-1.96 based on Z-score) then this would decrease participation by approximately five per cent (2.68 x 1.96). This computed by multiplying the variables B by its actual value for a specific community. Language, having a B of -5.89, implies that French communities have about a six per cent lower participation rate. Similar computations can be made for AVPRIDE.

Regression analysis was also performed using the individual respondents as the unit of analysis. The regression was conducted on the community public survey file which contains 3,217 respondents. Due to the larger number of cases for the individual regression versus the community regression (3,217 versus 76) this regression is very sensitive. It will determine that more variables are explanatory of cultural participation but will also contain more variance. The formula for cultural participation based on a step-wise regression is:

AVEPART = 27.50 + 4.20 INTOWN + .17 PERCULT + .48 ACTIVE + .01 EDUCATION + .82 SOCIETY - 8.60 SUBFILM - .69 ARTFAC + .16 CULTAWAR - .06 RESAGE - 4.21 SUBTHEAT + .90 ADEQPERF

Correlation Matrix of Independent and Dependent Variables

	CULTPART	INTOWN	PERCULT	ACTIVE	EDUCATION	SOCIETY	SUBFILM	ARTFAC	CULTAWAR	RESAGE	SUBTHEAT
INTOWN	.483										
PERCULT	.302	.276									
ACTIVE	.232	.151	.148								
EDUCATION	.232	.260	.123	.061							
SOCIETY	.158	.141	.079	.031	.178						
SUBFILM	-.097	-.059	-.042	-.049	-.038	-.039					
ARTFAC	-.156	-.180	-.110	-.127	-.076	-.058	.023				
CULTAWAR	.251	.381	.119	.084	.348	.208	-.033	-.191			
RESAGE	-.127	-.101	-.205	-.095	-.055	-.056	.044	.104	.010		
SUBTHEAT	-.143	-.191	-.105	-.042	-.072	-.046	.160	.060	-.160	-.009	
ADEQPERF	.289	.519	.209	.146	.173	.099	-.074	-.173	.265	-.124	-.135

Summary Statistics

	MEAN	F	MULTIPLE R
Overall	22.22	84.91	.526
	F	STANDARD ERROR B's	
INTOWN	174.56	.32	
PERCULT	72.69	.02	
ACTIVE	60.24	.06	
EDUCATION	21.77	1.07	
SOCIETY	13.40	.22	
SUBFILM	7.66	3.11	
ARTFAC	4.63	.32	
CULTAWAR	4.93	.07	
RESAGE	3.80	.03	
SUBTHEAT	3.77	2.17	
ADEQPERF	2.77	.54	

APPENDIX E

Standard Need Scores by Community Size

Standard Need Scores by Community Size

Small Communities	Performing Arts Need Score	Heritage Need Score
Baie-Comeau	0.07	0.70
Barrie	2.39	2.22
Belleville	0.59	0.53
Brantford	2.52	0.22
Brockville	-0.77	0.34
Charlottetown	-0.02	0.24
Chatham	0.24	-0.43
Chilliwack	0.58	1.92
Corner Brook	-1.33	0.18
Cornwall	0.68	1.07
Courtenay	0.70	1.96
Drummondville	-0.60	-0.01
Fredericton	-0.31	-1.51
Granby	0.39	0.80
Guelph	0.94	-0.54
Joliette	-0.76	-1.80
Kamloops	-1.82	-1.16
Kelowna	-0.64	-0.44
North Bay	-0.65	-1.31
Medicine Hat	0.60	0.39
Midland	1.01	-0.72
Moncton	-1.22	-0.58
Moose Jaw	-1.26	-1.33
Nanaimo	1.57	0.99
Orillia	0.66	0.89
Owen Sound	0.44	-0.02
Peterborough	0.11	0.29
Port Alberni	0.43	0.08
Prince Albert	1.37	1.39
Prince George	-0.97	-1.64
Rimouski	0.13	-0.01
Rouyn	-1.84	-1.22
Saint-Hyacinthe	0.28	2.08
Saint-Jean-Sur-Richelieu	0.77	0.44
Saint-Jérôme	1.82	0.99
Salaberry-de-Valleyfield	-0.60	0.76
Sarnia	1.40	-0.21
Sault Ste. Marie	-0.60	-0.79
Sept-Iles	-1.25	-0.96
Shawinigan	0.55	1.62
Sorel	-1.15	0.66
Stratford	-0.49	-0.61
Sydney	0.43	0.87
Sydney Mines	1.06	-0.99
Thetford Mines	-0.46	0.85
Terrace	-0.40	0.93
Trenton	0.11	0.29
Truro	-0.01	0.38
Vernon	-0.71	-0.55
Victoriaville	-0.50	-0.16

	Performing Arts Need Score	Heritage Need Score
Medium Communities		
Chicoutimi-Jonquière	0.83	0.37
Kingston	0.30	0.73
Oshawa	1.86	0.69
Regina	-0.60	-1.19
St. John's	0.73	-0.24
Saint John	0.72	-0.48
Saskatoon	-1.27	-1.72
Sherbrooke	-0.44	-0.73
Sudbury	-0.49	-1.63
Thunder Bay	-0.38	0.51
Trois-Rivières	-0.20	-0.74
Large Communities		
Calgary	-0.85	0.19
Edmonton	0.09	0.15
Halifax	-0.43	-1.14
Hamilton	0.41	0.51
Kitchener-Waterloo	0.69	-0.71
London	-0.11	-0.69
Montreal	-1.18	-0.04
Ottawa-Hull	-0.71	-1.80
Quebec City	-0.80	-0.84
St. Catharines	1.50	0.10
Toronto	-1.99	-0.64
Windsor	1.60	-0.50
Winnipeg	-1.49	-0.88
Vancouver	-1.62	-0.46
Victoria	-0.27	-0.81

Performing Arts Need Score = ZOUTCLAS + ZDOCLAS + ZOUTLIVE + ZDOLIVE + ZOUTDANC + ZDODANC + ZPOPGROW - ZNPPERF

Heritage Need Score = ZOUTART + ZDOART + ZOUTMUS + ZDOMUS + ZPOPGROW - ZPHERVIS

Source: CIPIS Aggregated System File based on CIPIS Public Community Survey, CIPIS Inventory of Facilities and 1976-81 Census data (from Statistics Canada)

APPENDIX F

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APPENDIX G

Summary Tables - CIPIS Public Survey

TABLE G.1
Overall Knowledge of Selected Canadian Cultural Figures

	Gordon Pinsent (n=3216)	Karen Kain (n=3216)	Carole Laure (n=3216)	Bruce Cockburn (n=3216)	Edith Butler (n=3216)	Andre Gagnon (n=3216)	Glenn Gould (n=3216)	Emily Carr (n=3216)	Alex Colville (n=3216)	Margaret Atwood (n=3216)	Michel Tremblay (n=3216)	Gabrielle Roy (n=3216)
Language												
English	44.0*	44.3*	3.9*	48.7*	8.2*	24.7*	33.6*	32.0*	13.1*	41.3*	3.6*	7.8*
French	6.2	9.7	64.1	12.5	78.2	69.7	10.2	4.0	2.6	5.6	47.6	44.0
Other	28.2	31.4	4.3	37.8	6.1	16.4	26.4	23.2	8.2	26.4	3.9	4.6
Education												
High School or Less	24.3*	22.7*	21.0	27.3*	28.9	30.2*	17.8*	15.1*	4.4*	12.4*	13.2*	11.9*
Post-Secondary	43.3	49.6	23.5	51.9	29.1	49.0	39.6	35.5	17.8	48.4	22.4	28.4
Income												
15K and Less	24.4*	25.4*	21.6*	28.1*	33.1**	34.7	18.9*	17.4*	6.1*	22.5*	17.9	16.9**
15 - 30K	29.0	29.4	27.5	24.0	32.6	40.4	22.9	21.3	8.2	24.1	18.0	18.2
30K and Over	40.8	44.8	21.5	46.6	27.5	42.1	36.6	29.9	13.7	40.8	18.0	21.6
Settlement Size												
25,000 - 100,000	28.9*	29.3*	25.5*	30.9*	32.0*	37.5	24.4**	21.6	8.6**	26.1*	18.3*	18.6
100,000 - 500,000	35.3	38.0	15.7	44.4	24.4	36.2	27.2	23.9	11.8	33.9	12.6	16.5
More than 500,000	34.2	37.3	18.2	43.4	23.9	38.2	30.0	26.2	9.6	34.0	17.4	19.5
Region												
Atlantic	57.5*	44.9*	4.7*	46.4*	26.2*	29.4*	32.8*	25.2*	21.5*	37.0*	4.9*	8.4*
Quebec	2.8	6.1	70.4	8.5	83.1	73.0	8.4	1.2	2.0	2.8	52.0	45.9
Ontario	35.9	44.8	4.2	48.0	5.6	23.4	33.1	22.1	11.4	41.7	3.1	9.0
Prairies	46.2	43.1	4.4	49.4	5.7	28.1	30.6	30.9	10.4	39.7	5.2	7.8
British Columbia	38.9	34.8	2.5	41.2	4.1	18.2	32.3	59.0	8.1	33.9	3.0	6.0
Age												
Under 19	7.7*	14.0*	13.0*	40.1*	22.7*	17.9*	4.3*	12.6*	2.9	13.0*	4.8*	14.0
20-25	24.2	32.0	19.2	52.8	26.5	40.6	12.4	18.9	7.2	28.2	12.4	16.0
26-45	34.1	37.3	25.9	42.9	31.5	43.6	25.7	23.3	10.2	31.7	70.8	19.4
46-64	37.5	31.7	21.9	20.1	29.5	33.2	39.0	27.3	11.1	30.3	18.5	19.1
65+	35.6	30.3	13.8	16.3	24.4	27.2	37.5	26.6	10.9	30.9	9.4	18.8
$\bar{x}$ Age	42.2*	39.8	38.4	33.9*	39.3	38.1*	45.6*	41.8*	42.1*	40.6*	39.3	40.0
Gender												
Male	32.2	26.8*	22.3	40.1*	29.3	37.5	28.1**	21.1**	10.5	25.3*	16.0	14.9*
Female	30.9	38.0	21.2	33.5	28.1	37.0	24.4	24.5	8.8	32.9	17.1	20.9
Total	31.5	32.9	21.7	36.5	28.7	37.3	26.1	22.9	9.6	29.4	16.6	18.2

* significant at $p \leq .01$
** significant at $p \leq .05$

TABLE G.2
Average Total Number
of Selected Cultural Figures Correctly Identified

	Visual and Literary Artists (n = 3216)	Performing Artists (n = 3216)
Language		
English	0.977*	2.073*
French	1.038	2.506
Other	0.664	1.446
Education		
High School or Less	0.620*	1.721*
Post-Secondary	1.529	2.858
Income		
15K and Less	0.807*	1.862*
15 - 30K	0.899	2.158
30K and Over	1.241	2.592
Settlement Size		
25,000 - 100,000	0.931**	2.086
100,000 - 500,000	0.987	2.212
More than 500,000	1.067	2.252
Region		
Atlantic	0.970*	2.420
Quebec	1.039	2.523
Ontario	0.872	1.952
Prairies	0.940	2.075
British Columbia	1.099	1.721
Age		
19 and Under	0.473*	1.198*
20-25	0.827	2.078
26-45	1.055	2.409
46-64	1.063	2.129
65+	0.966	1.850
Gender		
Male	0.879*	2.164
Female	1.042	2.132

TABLE G.3

Awareness and Knowledge of Selected Canadian Musicians/Singers

	Bruce Cockburn			Edith Butler			André Gagnon			Glenn Gould			Total Knowledge Musicians and Singers (n = 3216)		
	Per Cent Recognize (n = 3134)	Per Cent Correct Occupation (n = 1578)	Per Cent Know Canadian (n = 1542)	Per Cent Recognize (n = 3132)	Per Cent Correct Occupation (n = 1205)	Per Cent Know Canadian (n = 1207)	Per Cent Recognize (n = 3124)	Per Cent Correct Occupation (n = 1678)	Per Cent Know Canadian (n = 1780)	Per Cent Recognize (n = 3157)	Per Cent Correct Occupation (n = 1301)	Per Cent Know Canadian (n = 1273)	None	1-2	3-4
Language															
English	70.2*	89.1*	93.0*	23.2*	54.2	88.0	51.8*	63.2*	96.4*	60.7*	73.3	93.4*	35.3*	50.9	13.8
French	30.2	76.4	65.5	89.8	98.3	92.2	88.7	87.0	99.0	23.7	67.6	74.7	11.7	75.1	13.1
Other	57.9	81.3	91.9	25.1	48.8	90.2	45.4	58.8	98.9	54.1	72.3	91.2	54.6	35.7	9.6
Education															
High School or Less	48.2*	83.9**	87.7	43.0	87.6*	89.5	54.8*	71.9	97.2	39.2*	66.2*	88.6**	37.0*	56.7	6.3
Post-Secondary	71.3	89.1	89.9	43.3	79.9	92.9	73.9	76.1	98.1	64.2	77.7	92.4	17.4	58.4	24.3
Income															
15K and Less	46.8*	83.8	89.1	49.1*	86.6	87.8**	57.0	76.6	97.7	41.3*	68.9*	88.7	33.4*	58.2	8.4
15 - 30K	55.3	86.1	87.8	46.2	87.1	93.1	65.6	73.4	97.1	46.3	67.2	89.1	27.4	61.3	11.3
30K and Over	67.0	88.2	89.9	40.2	82.4	93.1	69.3	73.6	98.0	60.1	77.5	92.5	22.4	57.5	20.1
Settlement Size															
25,000 - 100,000	51.3*	84.9	87.5	45.7**	87.9*	90.1	61.7	76.1	97.4	46.2*	71.6	90.7	30.4*	58.6	11.1
100,000 - 500,000	64.5	88.8	91.0	38.9	80.0	92.7	62.9	70.2	98.1	53.6	71.6	90.2	29.7	55.4	16.9
More than 500,000	66.6	87.5	89.1	41.4	77.1	91.2	63.8	73.7	97.7	52.7	76.3	90.9	29.4	52.2	18.4
Region															
Atlantic	69.9*	86.6*	93.5*	45.8*	74.8*	92.0	56.9*	65.8	96.6**	60.3*	78.7	93.8*	35.1*	44.0	21.0
Quebec	25.3	70.2	57.6	95.6	99.1	91.7	90.6	88.2	98.9	20.4	70.0	78.8	10.3	78.1	11.7
Ontario	67.1	91.6	93.7	17.9	48.3	88.7	50.6	63.7	96.8	57.7	75.4	93.2	36.8	50.4	12.8
Prairies	73.6	90.4	90.8	23.8	38.3	86.9	59.3	62.2	98.5	61.0	69.8	90.6	35.3	50.4	14.3
British Columbia	69.3	81.1	91.5	19.2	43.1	86.0	44.5	59.3	95.1	63.3	70.4	93.1	41.9	48.4	9.7
Age															
Under 19	59.5*	87.3*	88.9	88.9**	73.2**	82.9	41.0*	67.2*	96.9	24.6*	48.6*	81.6*	38.2*	59.9	1.9
20 - 25	70.3	91.3	89.6	89.6	81.9	89.7	64.2	74.0	97.2	39.6	48.5	83.7	24.6	64.2	11.2
26 - 45	64.7	89.2	87.1	87.1	84.3	92.3	67.5	78.3	97.9	48.4	73.2	90.1	26.0	56.3	17.7
46 - 64	39.4	74.1	93.0	93.0	88.2	91.0	50.0	67.9	98.0	59.3	81.1	93.3	32.8	56.3	11.0
65 +	36.0	71.3	92.0	92.0	89.0	90.8	50.0	65.7	96.5	60.8	77.2	93.9	38.8	52.8	8.4
X Age	35.7*	33.8*	35.4	38.8*	39.4*	38.9	38.7	38.1**	38.7	42.2*	45.2*	43.6*	---	---	---
Gender															
Male	59.9*	86.7	81.3	43.8	84.3	90.4	62.0	72.7	97.7	50.3	72.2	92.6	27.3*	57.1	15.7
Female	55.1	86.4	88.4	42.7	84.6	91.3	62.7	75.2	97.6	48.2	72.6	88.7	32.3	56.4	11.3
TOTAL	57.3	86.6	88.8	48.9	78.1	93.1	62.4	74.1	97.6	49.2	72.4	90.6	---	---	---

* significant at $p \leq .01$

** significant at $p \leq .05$

TABLE G.4
Awareness and Knowledge of Selected Canadian Actors and Dancers

	Karen Kain			Gordon Pinsent			Carole Laure			Total Knowledge Actors/Dancers (n = 3216)		
	Per Cent Recognize (n = 3128)	Per Cent Correct Occupation (n = 1438)	Per Cent Know Canadian (n = 1454)	Per Cent Recognize (n = 3131)	Per Cent Correct Occupation (n = 1208)	Per Cent Know Canadian (n = 1239)	Per Cent Recognize (n = 3134)	Per Cent Correct Occupation (n = 892)	Per Cent Know Canadian (n = 896)	None	One	2-3
Language												
English	64.7*	81.3*	97.5*	58.6*	86.4	98.4	10.3*	62.9*	88.7	41.8*	26.4	31.8
French	28.3	49.7	77.5	9.4	78.2	95.9	82.4	91.1	92.0	30.0	61.5	8.5
Other	53.5	78.0	96.5	44.0	87.1	97.9	9.9	63.2	95.5	59.6	18.6	21.8
Education												
High School or Less	43.0*	70.7*	93.2**	33.8*	86.3	97.8	31.9	85.8	90.8	48.3*	36.3	15.4
Post-Secondary	68.2	81.8	95.9	56.2	85.6	98.8	31.5	87.5	92.5	25.2	36.9	37.9
Income												
15K and Less	47.4*	71.7*	90.5*	38.2*	79.6*	96.1**	35.8*	86.9	85.8*	46.5*	36.6	16.9
15 - 30K	49.4	74.7	94.1	40.0	84.9	98.5	36.7	90.2	95.2	37.5	41.3	21.2
30K and Over	61.4	81.3	96.4	50.6	88.9	98.9	28.7	87.7	93.0	29.8	36.4	33.7
Settlement Size												
25,000 - 100,000	48.7*	75.3	94.4	39.9*	84.6	97.9	35.8*	88.7**	91.9	39.8*	38.6	21.6
100,000 - 500,000	58.2	78.9	95.7	47.5	88.4	97.8	24.9	81.5	92.3	39.6	33.8	26.7
More than 500,000	59.3	77.1	93.7	45.4	85.6	100.0	28.5	82.3	92.2	40.5	31.2	28.3
Region												
Atlantic	67.9*	82.6*	98.3*	71.8*	90.3*	100.0*	10.6*	69.0*	87.9	33.8*	28.4	37.8
Quebec	23.3	41.2	71.6	5.5	70.3	90.3	89.4	91.9	92.1	27.7	66.0	6.3
Ontario	65.3	80.6	97.1	51.5	83.9	97.5	11.3	61.0	92.6	46.2	25.0	28.8
Prairies	65.9	80.8	97.3	60.0	88.9	99.5	11.6	63.3	84.4	41.8	25.5	32.7
British Columbia	54.4	77.0	96.5	52.7	85.2	97.6	8.5	52.2	85.7	51.4	22.6	26.0
Age												
Under 19	43.9*	52.4*	88.1*	16.2*	60.7	93.5	24.4*	90.0**	77.3*	68.6*	28.0	3.4
20 - 25	54.1	75.1	94.2	36.1	79.5	99.4	28.7	88.4	85.9	45.5	35.4	19.2
26 - 45	56.8	77.3	95.0	45.6	85.3	98.7	34.2	88.6	94.1	32.5	40.1	27.3
46 - 64	48.9	79.2	94.8	46.2	91.4	97.4	33.7	82.6	91.9	37.9	35.3	26.8
65 +	47.2	81.6	95.9	48.4	89.6	97.8	25.8	76.8	91.9	46.3	28.8	25.0
$\bar{X}$ Age	38.7	36.6*	38.9	41.3*	42.3	41.1	39.0	38.2*	38.8*	---	---	---
Gender												
Male	45.6*	72.6*	94.9	42.8	87.3	97.7	32.1	86.2	90.7	42.7*	35.5	21.9
Female	59.2	79.3	94.4	42.8	84.7	98.7	31.4	86.4	92.2	37.5	36.7	25.8
TOTAL	53.0	76.7	94.6	42.8	85.9	98.2	31.7	86.3	91.5	---	---	---

* significant at $p \leq .01$
** significant at $p \leq .05$

TABLE G.5
Awareness and Knowledge of Selected Canadian Visual Artists

	Emily Carr			Alex Colville			Total Knowledge Visual Artists (n = 3216)		
	Per Cent Recognize (n = 3138)	Per Cent Correct Occupation (n = 1323)	Per Cent Know Canadian (n = 1304)	Per Cent Recognize (n = 3128)	Per Cent Correct Occupation (n = 552)	Per Cent Know Canadian (n = 603)	None	One	Both
Language									
English	65.8*	59.5*	94.1*	33.0*	59.2	95.8*	64.2*	26.4	9.3
French	14.2	42.3	74.3	8.9	53.8	78.0	93.9	5.6	0.5
Other	58.8	55.6	93.0	25.1	57.1	89.4	74.6	19.3	6.1
Education									
High School or Less	41.4*	50.2	90.5**	17.5*	46.8*	92.9	83.0*	14.5	2.5
Post-Secondary	62.7	64.3	94.2	36.9	64.6	93.9	59.4	27.9	12.7
Income									
15K and Less	43.0*	54.0	90.0	18.7*	55.0	89.4**	80.7*	15.1	4.2
15 - 30K	45.4	58.2	93.8	23.7	55.8	91.2	75.8	18.9	24.7
30K and Over	59.4	59.4	93.3	31.7	60.1	96.1	65.8	24.7	9.5
Settlement Size									
25,000 - 100,000	46.9*	57.4	91.8	23.0*	58.6	93.3	75.5**	18.8	5.7
100,000 - 500,000	54.4	57.6	93.3	29.1	60.7	95.6	72.5	19.3	8.1
More than 500,000	53.1	59.9	93.1	26.4	54.5	90.9	70.6	23.1	6.3
Region									
Atlantic	61.6*	54.8*	93.3	44.9*	67.4	96.5*	66.7*	20.0	13.3
Quebec	10.0	20.0	64.3	7.0	51.3	70.7	97.2	2.5	0.4
Ontario	57.0	50.0	92.2	29.2	58.7	92.6	74.1	18.3	7.6
Prairies	69.1	56.3	92.9	33.1	54.4	96.9	67.0	24.7	8.3
British Columbia	82.5	79.7	97.2	25.4	50.0	98.8	40.3	52.3	7.4
Age									
Under 19	38.5	52.7	83.1	15.1	37.5	90.9	86.0*	12.6	1.4
20 - 25	50.1	47.1	90.6	21.5	52.2	93.1	77.9	18.1	4.0
26 - 45	51.7	55.7	93.0	26.0	59.4	92.2	73.4	19.6	7.0
46 - 64	50.4	66.5	93.5	27.3	61.2	96.5	69.0	23.7	7.4
65 +	46.8	69.6	94.4	27.8	58.1	95.4	70.9	20.6	8.4
$\bar{X}$ Age	39.4	41.6*	40.3**	40.8*	42.0	41.6	---	---	---
Gender									
Male	46.4	54.9	92.7	26.3	56.8	93.9	74.6	19.2	6.2
Female	52.9	60.2	92.3	24.4	60.2	93.2	73.3	20.0	6.6
TOTAL	49.9	57.9	92.5	25.2	58.5	93.5	---	---	---

* significant at $p \leq .01$
** significant at $p \leq .05$

TABLE G.6
Awareness and Knowledge of Selected Canadian Literary Artists

	Margaret Atwood			Michel Tremblay			Gabrielle Roy			Total Knowledge Literary Artists (n = 3216)		
	Per Cent Recognize (n = 3133)	Per Cent Correct Occupation (n = 1294)	Per Cent Know Canadian (n = 1301)	Per Cent Recognize (n = 3123)	Per Cent Correct Occupation (n = 1195)	Per Cent Know Canadian (n = 1370)	Per Cent Recognize (n = 3125)	Per Cent Correct Occupation (n = 892)	Per Cent Know Canadian (n = 955)	None	One	2-3
Language												
English	60.7*	84.1*	96.5*	39.7*	14.9*	96.0**	19.9*	51.8*	96.8	57.2*	34.4	8.5
French	23.1	41.6	69.1	76.4	70.8	98.5	65.1	78.1	97.9	39.8	25.3	34.9
Other	52.3	75.7	93.4	37.1	20.7	98.5	20.7	53.3	100.0	72.9	21.1	6.1
Education												
High School or Less	37.7*	67.6*	89.8	45.1*	40.8*	96.6	25.9*	60.2*	97.0	67.0*	24.0	9.1
Post-Secondary	65.8	86.0	95.6	58.5	50.0	98.3	44.7	74.9	98.1	31.1	41.5	27.4
Income												
15K and Less	43.4*	70.9*	89.2*	50.2	47.5	96.2	32.1	67.2	98.0	57.6*	28.2	14.1
15 - 30K	44.6	74.1	91.4	53.7	44.3	97.5	35.2	65.0	96.5	56.1	28.5	15.3
30K and Over	57.1	83.5	96.0	53.2	46.2	98.3	35.5	71.6	98.7	42.8	36.5	20.7
Settlement Size												
25,000 - 100,000	44.0*	77.8	92.3	51.8	47.3	97.3	34.2**	68.6	98.0	54.4	29.6	16.0
100,000 - 500,000	53.9	80.1	93.5	47.1	39.1	97.9	30.1	66.5	95.7	52.5	33.2	14.3
More than 500,000	57.6	76.1	94.6	51.0	45.8	96.9	36.2	69.7	98.7	51.2	29.4	19.3
Region												
Atlantic	54.3*	85.6*	97.4*	37.5*	22.0*	95.1	19.2*	53.8	94.3	60.7*	29.9	9.4
Quebec	20.9	30.2	57.0	78.8	74.7	98.7	68.7	77.7	98.0	37.5	25.4	37.1
Ontario	62.0	83.6	96.2	40.4	13.0	96.6	21.7	57.9	98.1	56.7	34.6	8.6
Prairies	61.6	81.8	96.6	43.7	17.5	97.0	20.5	51.7	98.5	58.2	32.5	9.4
British Columbia	53.6	81.9	96.8	38.2	13.9	95.2	19.0	48.3	95.1	65.0	28.8	6.2
Age												
Under 19	29.9*	77.4	93.6	34.1*	24.4*	91.5**	27.9	66.0	96.1	72.5*	23.2	4.3
20 - 25	47.2	74.5	91.6	47.9	36.1	96.4	29.8	66.9	96.9	57.5	29.9	12.6
26 - 45	49.3	80.3	93.5	53.3	50.1	98.1	34.4	70.2	97.9	49.0	32.0	19.0
46 - 64	52.4	77.1	93.2	55.5	46.2	33.7	35.1	66.3	97.9	51.1	31.2	17.7
65 +	54.2	75.2	92.4	42.4	33.7	97.4	35.2	66.7	97.0	56.3	30.0	13.8
$\bar{X}$ Age	40.6*	40.4	40.8	39.5	39.3	39.7	39.8	39.8	39.8	---	---	---
Gender												
Male	43.8*	74.1*	92.1	47.4*	45.8	98.0	30.8*	62.5*	97.0	59.0*	27.3	13.7
Female	53.1	80.9	93.7	53.0	44.6	96.9	35.6	72.3	98.0	48.7	33.3	18.1
TOTAL	48.9	78.1	93.1	50.4	45.1	97.4	33.4	68.3	97.6	---	---	---

* significant at $p \leq .01$
** significant at $p \leq .05$

TABLE G.7
Cultural Consumption
Visits to Cultural Facilities: Heritage/Libraries

	Art Gallery (n = 3216)			Museum (n = 3169)			Arts/Crafts Fair (n = 3216)				Library (n = 3193)				Total Attendance Heritage/Libraries Facilities (n = 3216)
	None	1+	$\bar{x}$	None	1+	$\bar{x}$	None	1-3	4+	$\bar{x}$	None	1-12	13+	$\bar{x}$	$\bar{x}$
Language															
English	61.5*	38.5	1.270**	60.8*	39.2	0.947*	52.8*	38.1	9.1	1.203*	38.8*	38.2	23.0	12.134*	15.513*
French	72.9	27.1	0.901	75.8	24.2	0.472	61.5	34.8	3.7	0.740	58.2	24.9	16.9	8.874	10.977
Other	62.9	37.1	1.103	60.4	39.6	0.928	59.3	30.0	10.7	1.054	41.5	35.6	22.9	13.454	16.487
Education															
High School or Less	75.5*	48.6	0.682*	74.2*	25.8	0.477*	63.2*	31.5	5.3	0.804*	55.1*	32.0	12.9	6.624*	8.579*
Post-Secondary	24.5	51.4	1.867	51.5	48.5	1.296	44.3	45.1	10.6	0.439	28.6	37.4	34.0	18.383	22.922
Income															
15K and Less	71.6*	28.4	0.992*	73.2*	26.8	0.626*	63.3*	31.3	5.5	0.837*	50.7*	28.1	21.2	12.848**	15.250**
15 - 30K	68.1	31.9	0.857	67.3	32.7	0.633	55.7	37.1	7.2	1.021	47.4	33.0	19.5	10.062	12.556
30K and Over	57.5	42.5	1.415	57.1	42.9	0.981	47.7	43.3	9.0	0.268	37.1	39.7	23.3	11.353	14.965
Settlement Size															
25,000 - 100,000	68.8*	31.2	0.909*	68.7*	31.3	0.671	56.0	36.1	58.1	1.053	47.2*	33.0	19.7	10.311*	12.933*
100,000 - 500,000	61.2	38.8	1.481	62.9	37.1	0.949	54.5	37.5	36.3	1.139	42.6	34.2	23.2	12.821	16.367
More than 500,000	58.1	41.9	1.430	56.6	43.4	0.038	58.1	8.3	5.5	0.914	39.8	37.3	23.0	12.160	15.417
Region															
Atlantic	63.7*	36.3	1.313	63.2*	36.8	0.933	51.9*	38.3	9.9	1.316*	43.0*	34.3	22.6	11.980*	15.486*
Quebec	72.6	27.4	0.896	77.0	23.0	0.418	62.8	34.4	2.8	0.701	58.7	25.3	16.0	8.459	10.463
Ontario	64.2	35.8	1.090	62.6	37.4	0.852	54.3	35.9	9.9	1.192	41.4	35.0	23.6	12.211	15.330
Prairies	59.2	40.8	1.405	56.6	43.4	1.137	57.1	35.3	7.5	0.960	36.6	40.6	22.8	12.455	15.810
British Columbia	58.5	41.5	1.404	57.8	42.2	1.032	44.5	41.2	9.2	1.226	34.8	42.9	22.3	12.758	16.425
Age															
19 and Under	60.4*	39.6	1.396*	62.3*	37.7	1.377*	65.7*	30.0	4.3	1.387*	27.5*	45.6	27.0	1.995*	16.971*
20 - 25	62.3	37.7	1.377	59.2	40.8	1.408	56.4	37.7	5.9	1.495	37.5	33.2	29.3	1.918	20.334
26 - 45	63.1	36.9	1.369	62.8	37.2	1.372	51.4	40.7	7.9	1.564	43.2	35.9	20.9	1.777	13.765
46 - 64	68.0	32.0	1.320	69.4	30.6	1.306	55.8	35.4	8.8	1.530	52.3	31.2	16.5	1.642	11.492
65 and Over	74.1	25.9	1.259	79.1	20.9	1.209	69.7	23.8	6.6	1.369	59.7	24.1	16.3	1.566	10.872
Gender															
Male	67.4**	32.6	1.326*	64.7	35.3	1.353	64.0*	32.1	3.8	0.706*	46.6**	34.3	19.0	10.460**	13.022*
Female	63.0	37.0	1.370	65.6	34.4	1.344	49.2	40.0	10.8	1.343	43.2	33.8	23.0	11.958	15.268

* significant at $p \leq .01$
** significant at $p \leq .05$

TABLE G.8
Cultural Consumption
Visits to Performing Arts Attractions

	Folk, Jazz, Rock, Pop Performance (n = 3212)				Classical Performance (n = 3169)			Dance Performance (n = 3215)			Live Theatre Performance (n = 3216)				Total Performance Attendance (n = 3216)
	None	1-3	4+	$\bar{x}$	None	1+	$\bar{x}$	None	1+	$\bar{x}$	None	1-3	4+	$\bar{x}$	$\bar{x}$
Language															
English	54.9**	31.8	13.2	2.169	81.2*	18.8	0.568**	78.1*	21.9	0.568	58.9	31.8	9.3	1.205	4.488
French	59.5	28.3	12.2	1.970	86.4	13.6	0.403	82.5	17.5	0.309	59.9	33.4	6.7	1.000	3.764
Other	65.0	24.3	10.7	1.748	75.7	24.3	0.759	72.8	27.2	1.101	84.3	6.7	7.9	0.857	4.480
Education															
High School or Less	62.7*	27.7	9.6	1.897	90.3*	9.7	0.204*	83.6*	16.4	0.429	68.8*	26.0	5.3	0.742	2.250*
Post-Secondary	48.2	34.2	17.5	2.384	70.3	29.7	1.034	71.7	28.3	0.767	45.4	41.4	13.2	1.687	5.875
Income															
15K and Less	65.1*	23.3	11.5	2.237	87.5*	12.5	0.474**	84.0	16.0	0.487	70.2*	24.9	4.9	0.817	4.021
15 - 30K	54.2	32.4	13.4	2.122	85.5	14.5	0.463	79.6	20.4	0.545	60.1	32.7	7.2	1.062	4.193
30K and Over	51.3	34.9	13.8	2.087	76.3	23.7	0.778	77.6	22.4	0.694	51.5	36.7	11.8	1.374	4.781
Settlement Size															
25,000 - 100,000	59.4*	29.6	10.9	1.786**	83.9*	16.1	0.471**	79.5	20.5	0.502	60.6	31.8	7.6	1.032	3.770
100,000 - 500,000	54.2	31.9	13.9	2.374	82.5	17.5	0.525	78.6	21.4	0.608	60.8	30.3	9.0	1.142	4.650
More than 500,000	53.9	29.0	17.1	2.589	76.3	23.7	0.778	77.6	22.4	0.694	54.7	34.8	10.5	1.357	5.416
Region															
Atlantic	51.6**	36.0	12.3	2.175	84.2*	15.8	0.471	77.0**	23.0	0.540	60.5	31.4	8.1	1.185	4.372
Quebec	60.2	27.5	12.3	1.891	86.3	13.7	0.450	82.3	17.7	0.389	58.6	34.3	7.1	1.039	3.771
Ontario	57.3	30.0	12.7	1.930	81.5	18.5	0.533	79.7	20.3	0.587	58.9	31.9	9.3	1.183	4.195
Prairies	51.0	34.1	14.8	2.744	80.3	19.7	0.585	75.3	24.7	0.713	60.5	32.5	7.0	1.091	5.141
British Columbia	61.3	26.6	12.0	2.123	76.3	23.7	0.725	75.5	24.5	0.719	62.4	27.2	10.4	1.039	4.611
Age															
19 and Under	32.9*	54.1	13.0	1.802*	84.5*	15.5	1.155*	75.8*	24.2	1.242*	44.9*	46.9	8.2	1.633*	4.300*
20 - 25	41.7	36.4	21.8	1.801	87.2	12.8	1.128	78.1	21.9	1.219	62.3	31.2	6.5	1.442	6.089
26 - 45	54.3	32.3	13.4	1.591	83.3	16.7	1.167	77.2	22.8	1.228	57.0	34.4	8.7	1.517	4.468
46 - 64	70.2	22.1	7.7	1.375	77.4	22.6	1.226	80.6	19.4	1.194	61.4	29.0	9.6	1.481	3.437
65 and Over	79.7	14.1	6.3	1.266	80.0	20.0	1.200	87.8	12.2	1.122	73.8	19.7	6.6	1.328	2.411
Gender															
Male	56.2	29.8	14.1	2.454**	86.0*	14.0	1.140*	81.8*	18.2	1.182*	63.9*	28.3	7.8	0.952*	4.284
Female	58.0	30.4	11.6	1.758	79.2	20.8	1.208	76.7	23.3	1.234	56.2	34.9	8.9	1.250	4.264

* significant at $p \leq .01$
** significant at $p \leq .05$

TABLE G.9
Cultural Participation
Number of Hours Spent at Performing Arts Activities

	Playing Instrument (n = 3215)		Singing/Voice Practice (n = 3214)		Dance Class/ Dancing (n = 3214)		Acting Class/ Acting (n = 3215)		Total Performance (n = 3216)	Other: TV Consumption (n = 3216)
	% Doing Activity	$\bar{x}$ hrs.	% Doing Activity	$\bar{x}$ hrs.	% Doing Activity	$\bar{x}$ hrs.	% Doing Activity	$\bar{x}$ hrs.	$\bar{x}$ hrs.	$\bar{x}$ hrs.
Language										
English	22.9**	0.809	16.6	0.516	6.7**	0.190	3.1	0.077	2.482	14.033
French	18.6	0.805	16.5	0.576	9.7	0.192	3.1	0.074	2.398	14.640
Other	20.8	0.849	16.8	0.613	9.0	0.276	3.2	0.053	2.563	12.799
Education										
High School or Less	15.8*	0.651*	14.5*	0.492	7.0**	0.152*	2.6**	0.069	2.038*	16.063*
Post-Secondary	30.3	1.077	19.9	0.612	9.1	0.271	3.9	0.085	3.145	11.170
Income										
15K and Less	19.0	0.897	17.7	0.608	7.5	0.252	4.2	0.088	2.985**	18.073*
15 - 30K	21.5	0.802	17.0	0.617	7.9	0.215	2.8	0.045	2.618	14.854
30K and Over	22.5	0.725	15.9	0.458	7.7	0.150	2.7	0.059	2.035	11.407
Settlement Size										
25,000 - 100,000	20.1	0.880	14.8*	0.485	7.8	0.182	2.5**	0.080	2.446	14.232
100,000 - 500,000	22.7	0.655	17.1	0.518	7.1	0.187	3.7	0.050	2.275	14.563
More than 500,000	23.9	0.829	21.8	0.781	9.0	0.271	4.4	0.095	2.842	12.918
Region										
Atlantic	19.5*	0.807	13.6	0.498	5.9**	0.148	3.2	0.046	2.264	14.832
Quebec	17.6	0.752	15.8	0.556	9.9	0.182	3.2	0.043	2.190	14.735
Ontario	22.3	0.902	17.9	0.642	6.3	0.196	3.0	0.121	2.875	14.055
Prairies	26.8	0.817	16.9	0.419	8.1	0.255	3.4	0.101	2.226	12.681
British Columbia	23.7	0.691	17.3	0.401	8.8	0.232	3.0	0.016	2.329	13.974
Age										
19 and Under	32.9*	2.024*	21.7*	0.778*	11.6*	0.382*	20.3*	0.607*	3.806*	13.793*
20 - 25	31.2	1.470	20.0	0.971	13.1	0.400	3.8	0.038	2.878	13.902
26 - 45	20.8	0.678	16.8	0.470	7.2	0.172	2.1	0.056	1.378	13.208
46 - 64	17.1	0.527	14.9	0.482	5.7	0.104	0.9	0.014	1.129	13.491
65 and Over	12.2	0.300	11.9	0.202	4.7	0.097	0.3	0.009	0.603	20.670
Gender										
Male	21.9	0.960**	14.2*	0.614	3.9*	0.075*	2.6	0.049	1.702	13.709
Female	21.0	0.688	18.6	0.483	11.0	0.301	3.5	0.096	1.570	14.442

* significant at $p \leq .01$
** significant at $p \leq .05$

TABLE G.10
Cultural Participation
Number of Hours Spent at Visual Arts Activities

	Photography (n = 3215)		Painting, Sculpting, Drawing (n = 3215)		Total Visual Arts (n = 3214)	Other: TV Consumption (n = 3216)
	Per Cent Doing Activity	$\bar{x}$ hrs.	Per Cent Doing Activity	$\bar{x}$ hrs.	$\bar{x}$ hrs.	$\bar{x}$ hrs.
Language						
English	23.3**	1.855	18.1	0.885	3.266	14.033
French	19.8	1.619	19.2	0.741	2.645	14.640
Other	26.2	1.388	16.8	0.767	2.597	12.799
Education						
High School or Less	15.5*	1.408	15.0*	0.667*	2.709	16.063*
Post-Secondary	33.6	1.954	23.5	1.096	3.228	11.170
Income						
15K and Less	5.4*	1.853	19.5	1.123**	3.816	18.073*
15 - 30K	22.3	1.824	20.2	0.938	3.251	14.854
30K and Over	29.1	1.419	16.9	0.637	2.517	11.407
Settlement Size						
25,000 - 100,000	20.8*	1.594	17.2	0.812	2.992	14.232
100,000 - 500,000	21.2	1.582	19.1	0.860	2.879	14.563
More than 500,000	30.4	2.301	21.0	0.856	3.320	12.918
Region						
Atlantic	18.0*	2.041	14.8	0.763	3.657	14.832
Quebec	20.4	1.530	18.4	0.645	2.715	14.735
Ontario	23.0	1.653	18.9	1.008	3.319	14.055
Prairies	28.4	1.697	19.5	0.632	2.220	12.681
British Columbia	24.2	2.190	18.5	0.983	3.295	13.974
Age						
19 and Under	22.2*	2.348**	31.9*	0.995	3.196	13.793*
20 - 25	25.9	2.624	24.0	0.981	4.240	13.902
26 - 45	26.7	1.593	18.2	0.786	2.873	13.208
46 - 64	17.1	1.284	13.5	0.640	2.083	13.491
65 and Over	10.3	0.394	11.9	1.172	2.667	20.670
Gender						
Male	26.5*	2.033	15.3*	0.815	3.296	13.709
Female	19.1	1.415	20.9	0.847	2.736	14.442

* significant at $p \leq .01$
** significant at $p \leq .05$